Drama — Vaudeville — Motion Pictures

THE NEW YORK
DRAMATIC MIRROR

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From copyright photo by Ira L. Hill, N. Y.

TED SHAWN
As Osiris in Egyptian Ballet with Ruth St. Denis

The Theater in All Its Branches

White, N. Y.

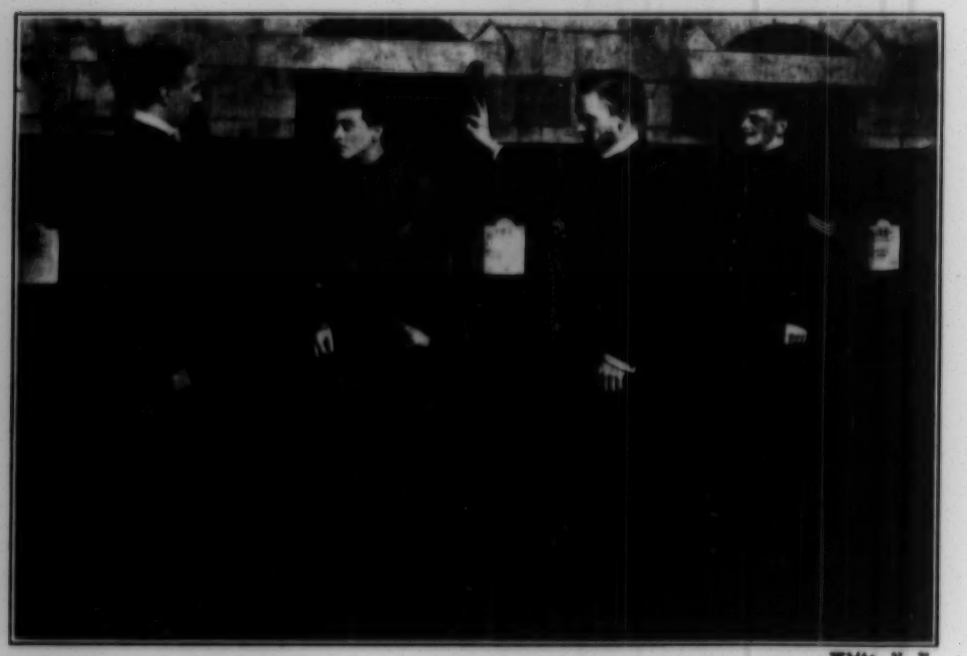
Robert Gordon (Harrison Hunter) and Mrs. Langdon Van Kreel (Marie Chambers) in "The Co-Respondent" visit managing editor of "The News" (Norman Trevor) to protest against the publication of a divorce action. Anne Gray (Irene Fenwick), about whom the suit revolves, is seated at the desk

Davis and Sanford Co., N. Y.

Lily Cahill, who, as Cathleen Linnett, charmingly helps Brandon Tynan play "The Melody of Youth"

White, N. Y.

Lou-Tellegen as Godred in "A King of Nowhere" acclaims his victory in a fencing duel from the King's couch, notwithstanding that the King (Sydney Greenstreet) is suffering from gout and a bad conscience



White, N. Y.

The Warden (Rupert Harvey) and the Prison Doctor (John S. O'Brien) in "Justice" try to relieve Falder (John Barrymore) of his mental distress. The alert Guard, Wooder (Ashton Tonge) stands in the distance

Davis and Sanford Co., N. Y.

According to out-of-town reports, "The Wooing of Eve" has provided Laurette Taylor with an opportunity to duplicate her 'Peg O' My Heart" success

THE NEW YORK DRAMATIC MIRROR

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THE PLOT'S NOT THE THING

By CHARLES L. GASKILL

ONE of Victor Hugo's novels ("Toilers of the Sea") is almost without "*plot*"—as this much overworked word is used in the "industry." Whole pages, whole chapters, have nothing whatever to do with "*plot*." There are three chapters that depart entirely from the subject of the story. Their general heading might be—and if I remember rightly is—*The Winds*. In the whole length of these three long chapters not a character of the novel is mentioned. Yet these chapters are not only most fascinating, and "gripping," and full of "punch"—they illuminate with a symbolic mightiness that charms the heart and surcharges the mind with vague but tremendous dreams of Titans at work. Irrelevant as they would seem to be to one who has not read the book, on the contrary these chapters amalgamate and coalesce. they become a part and an integral part of the sum total of the story.

Why did Hugo write them?

There is not a reader in any newspaper office in the world, nor a magazine editor, nor a "scenario" reader or director but would have punched them through and through with his gleeful blue pencil, and sworn audibly at the stupidity of authors who presume to do some "writing" other than the kind they have defined as "*what the people want*."

Aside from the apparent irrelevancy of these three majestic chapters, the story contains, as stated, many pages and other whole chapters that could easily be deleted without in any measure destroying the "*plot*." For example, nine-tenths of the account of *Gilliat's* heroic labor to save the engine could be taken out without causing any hiatus in the "*plot*." Altogether "Toilers of the Sea" is utterly without rhyme or reason, according to the smart persons who sit upon editorial stools. And the fact is that the book will survive as long as language, and no man with a glimmer of sentiment, of imagination, of heart and mind, can begin the story and not read on to the finish—dramatic, tragic, heart-breaking. And in every line the book breaks every rule of the man with the square and the compasses who would lay down the way and course of a novel.

Why did Hugo write it that way?

The simplest reason in the world:

He could write.

Why do people love to read it?

Because it is heart and soul, and honest and natural: *it is gizzard all the way through*. If its "synopsis" were written out by some good "scenario" adapter it would be laughed at. And yet, if it were given to some director possessed of the imagination and intelligence of Hugo we should have a never dying "fillum."

The question is insistent: What is it that Hugo put in the novel which none but he could have done?

An answer might be: *Himself*. He was bound by no rule, by no "method," by the ignorant advices of no type-setter who "had studied the taste of the public eighteen years"—and insulted it every time he sent forth a publication written after his "convictions."

When I was a child I read about a man who stood before one of Leonardo da Vinci's pictures, and who observed that he had seen a *copy* of the picture which was, so far as could be determined by the most minute examination, an absolutely perfect copy; but, when placed beside the original, there was evident a tremendous difference—one charmed and fascinated, the other was cold and mechanical. What was the difference between the original and the copy? Again the answer is extremely simple:

One was out of the heart and mind of the painter, the other out of his hand and eye.

This quality of *Expression* cannot be weighed and measured and designated in terms of matter: it is of the inner man his inner thought. The barbarian who sits in judgment with a rule in one hand and a scale in the other is the worst enemy to any art—even the picture art. He is the fabled Yahoo—and most probably doesn't what this term implies!

All of this is inspired by a few sentences in "Madame Critic's" page of the 22d instant. She says:

"I once asked a young man who wrote for popular magazines if he had read certain books by certain great authors. 'Naw,' he replied, 'why should I? They are a lot of dead ones. I want to read live ones. They're up to date.'"

I write also because I read another article in the same issue written by Mr. Theodore Osborn Eltonhead entitled "Tendency of the Times," in the picture section.

I write also because I have read a great deal by Mr. Louis Reeves Harrison along the same line of thought in the *Motion Picture World*.

And lastly I write because I am thoroughly convinced that in the main Mr. Brisbane was absolutely right. After all, all that Mr. Brisbane said is said every day by the presiding geniuses of the writing craft who sit in editorial judgment—especially in picture studios. They say now, as they have been saying since my introduction in the work some six years ago: "You must write down to the people. People do not want to think. Make 'em laff. Thrill 'em. Don't write anything thoughtful till the audiences become educated." Everybody who ever came in contact with a studio has heard that sort of talk.

And did Mr. Brisbane say anything contrary to the real meaning of those instructions? Personally I do not think he did.

However, the "tendency of the times" certainly indicates nothing if not that unless the motion picture drama is dignified with something beside "*plot*" it will soon be in the condition of the stage drama. For there are many millions of people, outside of New York City, who *have* read certain books by great authors, who have looked at pictures painted by the da Vincis, and who are thoroughly disgusted with the machine-made picture play and the efforts of the wooden-headed directors with more lungs than art. No one *feels* this fact more than the "manufacturers" themselves; but whether they understand the cause of the feeling is another question. It should be borne in mind that it was the plays of the past twenty years which, more than anything else, all but ruined the stage, and that unless the picture people can draw inspiration from some other source than the stage the picture drama will soon be ragged at the elbows, and our yachts and automobiles and diamond-studded cravats will fade away.

Even as a novel is interesting and compelling, charming and beguiling, so is a picture; they both must possess *expression*. And this quality cannot be imparted by machinery. It is a product of fine intelligence and good taste, of heart and soul, of culture, of knowledge and, in its finest forms, of genius. The Yahoo is its natural enemy, and the Yahoo is usually (these days) very rich and powerful. Now don't misunderstand me. There are some splendid pictures to be seen. Some of them are exquisite as well as forceful. I haven't seen all of the pictures that have been made, but I have seen some which certainly prove to me that the "fillum" is as plastic, as mobile, as elastic as the language itself. A picture drama may possess all of the greatness of the finest novels, the finest plays, plaintings, sculptures, poems. The art in the picture drama is as infinite as any other art.

But it is time to clean up and throw out. It is time to listen to some who *have* read certain books by certain great authors, and who are not particularly pleased with the works of the *live* ones. It is time to understand that a motion picture drama is *merely another form of the novel*—that its character is that of a novel rather than a stage play. The gizzard of the picture drama must be written—not directed. The author is an architect—the director is a contractor who erects (or tries to erect) the building. The actors are the nails and bricks, and 2 x 4 stuff. Often. And, since the conscription scare in England, they are just as plentiful in America. The public is the Goat—with an inconceivable digestion.

AT HER MOTHER'S DEATHBED

(*From the Salt Lake Deseret News*)

It is fitting that Asenath Adams should have returned to her old home where she first saw the light of day, where her father and mother, honored pioneers of the state, are sleeping, and her life's voyage over, lie down with them in peace. Her memory will always be green to those who recall the golden days of the drama in Salt Lake.

To Maude Adams, whose great career has given world-wide distinction to the name her mother bore, the sympathy of the community will go out in unrestrained measure. It will ever be a pleasant thought to her that she was able to show her devotion by making the sacrifice she did to be at her mother's bedside in her last hours, and to bring to her at least the gleam of sunshine, brief as it was, that the knowledge of her presence afforded. The past twelve month has surely been one of sore trial to her. First, the pathetic death of Mr Frohman, her manager and friend; next, that of her grandmother, to whom she was deeply attached, followed by the sudden passing of a Salt Lake friend, Mrs. Pitts, who was as her second mother, and now the departure of her only parent—such an accumulation of sorrows might well be a crushing blow to the strongest. The knowledge that she has the affection and sympathy of so wide a circle of friends should strengthen her and all her to meet her trial.

MADAME CRITIC

"WELL, well! What do you think of all this Shakespeare?" asked one steady theatergoer of another last week.

"I really don't know what to think of it," replied the second man. "I wonder how long it's going to last. Do you know?"

"Haven't the faintest idea," said the first man, "but it ought to be over soon now—this ter—ter—whatever you call it. There's no use trying to pronounce it, but you understand what I mean."

"Oh, yes, I do," replied his friend, "you mean about Shakespeare's having been dead three hundred years. Well, this is the first time I ever saw it celebrated. Guess we won't be here to see the next one—ha, ha! Good joke on us—won't that be? But for the life of me I can's see why all the exertion. They say even the colored people are going to do 'Othello.' Now, in my opinion, that would settle all the fuss about the shade of grease paint the Moor should use. But, I say, what about Desdemona? Now, there you will find a problem. There's always some kink about 'Othello.' It's too much for me."

There's no use talking, Shakespeare has caused more discussion on Broadway during the past few weeks than he ever did before.

During the Hackett engagement it was quite the usual thing for people to remark: "Doesn't it look funny to see Shakespeare in front of the Criterion?"

And now the Century has "The Tempest," as presented by the Drama Society. It took some time for the news to percolate that the production was not merely for a night or a day but for a regular engagement. The Century seems the proper home for Shakespeare and it is unfortunate that some of our millionaires have not formed an association to make it so. This would be an admirable way of distinguishing their names from the general heap of future dust composed of mere millionaires who could be no more original than to leave money to hospitals, churches and the usual places mentioned in wills. What a splendid thing it would be to have coming American generations as familiar with Shakespeare and the other great dramatists as they are now with motion pictures.

The Drama Society itself has announced that it is making arrangements by which even the poorest children of the public schools may have an opportunity to see a performance of "The Tempest," and it desires to make its annual productions of the classics a part of the educational system of the city. Investigation has shown that even at so low a price as ten cents a seat in the balcony there are many pupils who can hardly spend that much for a meal, so the Society is endeavoring to find some way of bringing these needy ones to the Century and is enlisting the interest of contributors to so worthy a cause. All public-spirited citizens are called upon to help provide mental food for the needy. One dollar will enable ten children to see a Shakespearian play artistically presented in our most beautiful playhouse and five dollars will do five times as much. The treasurer of the Drama Society, Thomas W. Lamont, at 23 Wall Street, will receive contributions. Surely this is a step in the right direction. These poor children need Shakespeare far more than those whose parents possess libraries. Mental preparedness is far more essential to the improvement of our great nation than any other kind, and the drama is such an excellent medium for uplift. Often the children of the well-to-do are indifferent to culture when the poor clamor for it. Why not help those who really need it?

"The Tempest" was a happy thought. Even some who pride themselves on having seen all that Shakespeare ever produced had not seen it. The Elizabethan style, too, gave novelty. I must say nobody seemed to miss the modern scenery. What a pleasure to wait quietly during intermissions, secure in the peace of not hearing the scurrying of feet, the moving of furniture and directions shouted to sluggish stage hands. There was no fever of curiosity as to what the next set would be—whether the furnishings would be the most expensive and solid or mere cheap imitations. After all our education in the cost of productions, too, when $60,000 used to be spoken of as a necessity. What chance had the poor, young playwright who employed good dramatic situations and the best English if he could not find a fortune with which to exploit them.

But "The Tempest" needs no such advertisement. Its setting is quite sufficient to satisfy anyone. Besides it is historical. What more would you? I have yet to hear a single complaint in regard to the missing wonders of the scenery. One was enabled to concentrate attention on the characters and what they were saying. There was not that apparent effort to give us the barren outlook which some predecessors of the Drama Society's production have told us was Elizabethan. We absorbed Shakespeare in a palatable form. Of course, to apply the Elizabethan stage to some of our up-to-date plays would be impossible, for the characters and the dialogue could not be sufficiently self-supporting to swing clear of expensive stage settings, but we may attain such simplicity again in time and apply our imaginations in furnishing the various scenes. ——

A prominent critic has frequently insisted that the long waits between acts, necessary to the elaborate setting of the stage, have killed many a good play because the interest of the audience was so diverted that it was with twice the difficulty again aroused. After seeing "The Tempest" I got his point of view more completely than ever before.

White, N. Y.

CALIBAN SUCCUMBS TO THE LURE OF THE BOWL.

Walter Hampden as Caliban, George Hassell as Stephano, and Cecil Yapp as Trinculo, in the Drama Society's Production of "The Tempest" at the Century Theater.

In a cast of general excellence one performance stood out from all the others in shining charm and brilliancy. I speak of Fania Marinoff's Ariel. It was delightful. A very sprite was Miss Marinoff, who seemed part of a moonbeam, the breath of the sweet South wind laden with fragrance, or any of your favorite metaphors. Airy, fairy Ariel tripped here and there, doing Prospero's bidding with touching faithfulness. One could almost see silver wings fluttering when the word *freedom* was mentioned, such was the appeal to our imagination. There was joy and sadness, too, in her lovely eyes and in the dancing of her dainty feet. A creature of the air is Miss Marinoff's Ariel, the friend of the birds and flowers. Her smile and voice and graceful figure were perfectly suited to the role. And above all, her understanding of the lights and shades of the character. Miss Marinoff has always acquitted herself with distinction in every play in which she has appeared, but Ariel was her first *real* opportunity and she soared to heights surprising to those not sufficiently familiar with her work to suspect her versatility.

Jane Grey was a pretty Miranda who was so sweet that you wanted to throw something at her. Miss Grey must not be censured for this, however, for the part demanded such flavor. Harry Stanford, too, was the good-looking, manly lover, who did nothing in particular because Shakespeare wouldn't let him. Then there was the hairy Caliban, played by Walter Hampden in artistic interpretation, and looking very much like the long-sought missing link. After seeing Shakespeare's Caliban, no cat, dog or lion of modern productions can ever again interest me. And I know you will agree with me. Caliban is very animal but very human. George Hassell was a rollicking Stephano and Cecil Yapp made a capital Trinculo.

Our latest theater, a perfectly new one, The Rialto, gave its first performance, an invitation affair, last week tb an audience composed of the most distinguished writers and people of the artistic world. A new Metropolitan Opera House might have housed more diamonds and cheque books but it wouldn't have contained more brains. The leading dramatic critics were all there, ranged along the aisles in their usual best seats and pointed out with the usual interest as they sauntered along as unconscious of observation as if they were strolling along the beach of a desert island. Nearly everybody wore their evening clothes. The new theater was much admired for its comfort and luxury. The fact that no provision has been made for its future conversian into a regular play house came in for much comment and was a strong argument in behalf of the hold motion pictures are expected to maintain on the patronage of the public. The Rialto enjoys the best location of any motion picture house in that part of the city. The Douglas Fairbanks' comedy was a happy thought as it brought this popular actor right home among his many friends where his smile is ever welcome. The Fairbanks' smile is starting to run a close rival in popularity to that of the famous Farnum family. There were several musical numbers to lend variety and Mr. Rothapfel was warmly congratulated on the success of the occasion.

On the way out I noticed a commotion of some sort. People were struggling to see something. Curiosity got the better of me. "What has happened?" I inquired.

"It's Mary Pickford," some kind person explained.

And so it was. There she was, trying to get to her car between a close-up lane formed of a crowd of admirers. It has been a long time since any actress could boast of such interest as that, but it often happens to Mary.

MARIE B. SCHRADER.

GERMAN SHAKESPEARE TERCENTENARY

BERLIN, March 25. (*Special*).—The war has not prevented the Germans from enjoying the works of the great "enemy" dramatists, for Molière, Racine, Shaw, Verdi and others are on the bills as well as the immortal Shakespeare.

The theaters in Germany have not suffered at all during the war and play to crowded houses every night. There are even road companies which play in neutral countries of Europe and in the occupied territory.

Shakespeare is a drawing card, and the present popularity of Strindberg, the famous Swedish dramatist, has been remarkable.

The 300th anniversary of Shakespeare's birth is to be celebrated throughout all Germany. Professor Max Reinhardt, the famous producer, is to present a cycle of Shakespearean dramas at the Deutsches Theater in Berlin, some twelve plays to be given, such as "Hamlet," "Macbeth," "Much Ado About Nothing," "The Tempest," "Midsummer Night s Dream," etc.

The new and beautiful theater of the People's Stage Society, The Volksbühne in Berlin, has devoted a great deal of attention to Shakespeare, and the Royal Theater in Dresden is also to have a "Shakespeare Week," beginning on the 24th of April. Its repertoire will include "Macbeth" "Hamlet," "Othello," "Much Ado About Nothing," "The Taming of the Shrew," etc.

The general celebrations are due to the love of the Germans for Shakespeare and, as a matter of fact, Shakespeare has become a national poet in Germany. The translations are almost counterparts of the originals and are themselves the work of celebrated German poets.

The average German is well acquainted with most of Shakespeare's dramas and goes to see them again and again. There is seldom a theater which does not present Shakespeare from time to time.

EVERY man shows a decided preference for those who resemble him, and a blockhead will find the society of another blockhead incomparably more pleasant than that of any number of great minds put together.—SCHOPENHAUER "On Criticism."

YOU can never read bad literature too little nor good literature too much.—SCHOPENHAUER.

THE lowest class of a community is quite impervious to the merits of a great genius.—SCHOPENHAUER.

ONE may not have a spark of genius and yet possess much wit and taste.—VOLTAIRE

IT is imitating somebody to plant cabbages.—ALFRED DE MUSSET.

Personal

BROOKS—Virginia Fox Brooks has tendered her resignation to the Messrs. Cohan & Harris from the cast of "The Great Lover," in which she has been appearing with Leo Ditrichstein as Ethel Warren, a part she created. In her formal resignation Miss Brooks wrote: "Please accept my resignation from 'The Great Lover' company, to take effect immediately. I trust that this abrupt termination of my engagement will not inconvenience you, and hope that my very agreeable association with you may be renewed in the near future." Miss Brooks, who received unstinted praise for her excellent singing and acting in the difficult role, has not yet completed her plans for next season. Her father, Joseph Brooks, has a play under consideration, in which he is anxious for his daughter to appear, but Miss Brooks prefers to continue her independence and make her own way in the profession without parental assistance. She already has under advisement two offers from prominent producers to appear under their management in the early Autumn.

COLLINS—Charles Collins, dramatic editor of the Chicago *Evening Post*, has recently completed a novelization of "The Natural Law," a play by Charles Sumner which was presented in New York last Spring. The book is being published by the Macauley Company of New York.

CLARKE.—Mr. and Mrs. Harry Corson Clarke, (Margaret Dale Owen) sailed April 22 for England aboard the *Philadelphia*. They will appear in London

JOHN GALSWORTHY,
Author of "Justice." The Belated New York Production of This Powerful Play Is Meeting with Notable Success at the Candler Theater.

productions, postponing their fifth round-the-world tour, which they had planned to begin this Spring. Mr. Clarke may be addressed in care of the Eccentric Club, London, W. C.

DE TOURNEY.—The Philatea Society held a reception in honor of Mme. Elsie de Tourney-Hinebaugh on April 27 in the parlor of the Presbyterian Church at Woodlawn Heights. Games were played and songs rendered. Mme. de Tourney-Hinebaugh was presented with a handsome handbag. The Shakespearean tableaux in which she recently appeared at the church will be repeated in June.

FITZ ALLAN.—Adelaide Fitz Allan, formerly a well known Shakespearean actress, presented scenes from Shakespeare on Thursday evening, April 27, in the Hotel Biltmore. The programme included scenes from "The Merchant of Venice," "Hamlet," "Romeo and Juliet," "Macbeth" and "Othello." Miss Fitz Allan was at one time leading woman for the younger Salvini. He regarded her Shakespearian impersonations so highly that he once said to her during a performance in the Boston Museum: "Do not change your conceptions ever of Desdemona and Ophelia." Miss Fitz Allan played with Bandmann during her early years on the stage and left him to join Mlle. Rhea.

HUNTINGTON.—Wright Huntington was commissioned on April 22 for the rank of Lieutenant of the Old Guard, N. C. N. Y. by Adjutant General Stokesbury.

HAMBOURG.—Boris Hambourg, cellist, gave a recital last Saturday afternoon in Aeolian Hall. His programme was featured by the first performance in New York of Debussy's "Sonate pour Violoncello et Piano." Other selections included "Serenade" by Rimsky-Korsakoff; "Chant Triste" by Arensky; "Melodie Arabe" by Glazounow and Edouard Lalo's "Concerto." Josef Adler assisted at the piano.

LINK—Adolph Link, who created a widespread interest by his notable performance of Old Baumert in "The Weavers," has arranged with Julius Hopp to play five characters. In the production of Mr. Hopp's pageant drama of the European war, "The World Aflame," now in rehearsal, Mr. Link will have the principal character parts, in scenes laid in Tripoli, the Balkan States and Germany, playing the parts of an Arab, a Balkan workingman, a German general, a gardener and a German revolutionary Socialist.

MORGAN.—Dr. Appleton Morgan, president of the New York Shakespeare Society, in his response to the address of Henry Clews at the unveiling on April

PEGGY WOOD,
Who Sailed Recently for Havana, Where She Will Rest Before Playing a Spring Musical Stock Engagement.

23, of the tablet to commemorate the founding of the Shakespeare society at the northeast corner of Madison Avenue and Forty-ninth Street, alluded to the decision of the Chicago judge that Bacon was the actual Shakespeare. "That question was not before Judge Tuthill at all," said Dr. Morgan. "The decision reminds me of the advice of the old judge to the young one. 'Decide as you please, but don't give your reasons!'" Judge Tuthill was right in refusing to enjoin the publication of a Baconian book. These are not the middle ages! But to hand down an opinion like that was unnecessary as well as of rather questionable taste in view of this universal celebration. "If anybody refuses to read Shakespeare unless allowed to believe that Bacon wrote Shakespeare, for heaven's sake let him believe so! Our motto in the Shakespeare Society of New York, is Weder Irrglaübig nach Altglaübig-nur Shakespeare!—And we let it go at that."

MITCHELL.—Maggie Mitchell recently attended a performance of "The Melody of Youth" at the Criterion Theater as the guest of Brandon Tynan. It is nearly sixty-five years since she made her debut on the New York stage as the child, in "The Soldier's Daughter" at Burton's Chambers Street Theater.

PAULSON.—Arvid Paulson, the young Swedish actor, who has been playing in America the past few seasons, has recently been appearing in plays by Ibsen. He took the part of Dr. Stockman in a Swedish production of "An Enemy of the People" in Brevoort Hall in East Fifty-fourth Street and played the part of the Shrieve in an English production of "Brand." Mr. Paulson was a member of the Art Drama Players last season. He translated Bjornson's "When the Young Vine Blooms" in which Emanuel Reicher opened his Modern Stage season at the Garden Theater and appeared with Mr. Reicher in "The Weavers."

ROSE—Edward E. Rose, the playwright, writes from his Florida winter home: "It is getting rather warm here and I am going to my Wisconsin farm for the summer. I trust that the good old MIRROR is booming right along."

STUART—May Leslie Stuart has arrived in New

CHARLES WINNINGER,
Who Has Scored a Brilliant Personal Success as the Great Lover in the "Cohan Revue."

York from London to join her father, Leslie Stuart, the composer, who is here working on two musical plays. She was accompanied by her brother, Leslie Stuart, Jr., who was recently wounded at the front while serving with the Royal Field artillery.

SHAWN.—Ted Shawn, in private life the husband of Ruth St. Denis, is a young dancer of distinct ideas and unusual ability of the dance. He has created many of the dance fantasies presented by Miss St. Denis, including the colorful Egyptian ballet of the tamborina, in which he is shown on THE MIRROR this week. Mr. Shawn is himself a dancer of picturesque attainments. Moreover, he invests his work with a masculinity usually lacking in male dancing.

TREVOR.—It is not generally known in America that Norman Trevor, who plays the part of Manning, the managing editor in "The Co-Respondent," was at one time an athletic champion. Mr. Trevor is Anglo-Indian by birth and spent his boyhood in the hills of northeastern Bengal. When he first visited England he took with him the athletic championship of India and retained it in a preliminary contest, winning a hundred-yard dash and two hurdle races. He was appointed by an English committee the following week to represent Great Britain in the Olympic games at Athens, where his title was wrested from him by Arthur Duffy and A. C. Kraenzlein. Mr. Trevor devotes himself to riding, shooting and golfing when not reading plays. He has recently completed a drama called "The Brake" which deals with the Mexican situation. He is a member of the London Territorials, and but for a serious football accident to one of his legs would undoubtedly be "somewhere in France" to-day.

WELCH—Ruth Welch has replaced Eleanor Painter in the prima donna role in "The Princess Pat." Miss Welch, who is a native of Columbus, Ohio, won the position after only eleven weeks' experience on the

White, N. Y.
FRANK CRAVEN,
Playing the Leading Role in "The Lucky Fellow," Which David Belasco Recently Produced Out of Town.

stage. She is a graduate of the Cincinnati Conservatory of Music.

WORM.—Otheman Stevens in the Los Angeles *Examiner* recently paid a warm tribute to A. Toxen Worm, who is traveling ahead of "The Passing Show of 1915." "Besides being ahead of a remarkable performance," said Mr. Stevens, "Mr. Worm is a great show in himself, as he holds the long and short distance, Greco-Roman ground and lofty, catch as catch can, hundred yard or marathon, five furlongs or derby course press agent records of this or any other world. As other actors study Otis Skinner, so other press agents should study Mr. Worm; he's an object lesson of the get-over quality that puts-over the stuff."

AN OUTRAGED DRAMATIC CRITIC

A "critic" in a Third district weekly newspaper is shocked at the variety of musical comedy shows which have appeared in his town recently and he is not sparing of a sharp tongue in his criticism, not to say denunciation, of the "way the bawdy and beplumed damsels of the footlights disport themselves, demoralizing our sons and daughters." To quote him further: "... The most recent of these public exhibitions was truly injurious to the morale of our community. The young be-tighted female who danced on her toes clad in the thinnest of gauze material, thus betraying every line of her limbs and torso, interspersed feats of high kicking that, while vociferously applauded by persons sadly lacking a proper sense of discrimination as regards what constitutes the delicate and indelicate relative to such performances before the young and impressionate, were shaming to the modesty of mankind; I might add in order to give you an appreciable conception of her reprehensible actions that at frequent intervals in her movements her left limb was pointing at high noon, as it were, while her right one did not vary a second from 6 o'clock A. M. or P. M. as the cause might be. I use this figure of speech, as I have said, that an adequate idea may be formed in the minds of those who were not present, of the heights of indecency, speaking literally, she attained in her debauching so-called entertainment given in our local opera house."—Kansas City Journal.

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[Our Authoritative Contemporary, "The Dramatic Mirror."—*New York Life*

IT HAPPENED IN CHICAGO

To say the least, it was taking a mean advantage of WILLIAM SHAKESPEARE for that Chicago judge to give his decison against him in his absence. It used to be said that a Philadelphia lawyer was smarter than chained lightning, and that if you wanted to win a case you would have to engage a disciple of BLACKSTONE who hailed from the City of Brotherly Love. But hereafter a Philadelphia lawyer will have no standing alongside of a Chicago lawyer.

After all, the thing that interests us in this controversy whether SHAKESPEARE or BACON wrote SHAKESPEARE, is the judicial decision of Judge TUTHILL that the credit belongs to Lord BACON. As this verdict comes in the midst of the tercentenary celebration, it seems like a snap judgment against the defendant.

But justice is justice.

SHAKESPEARE may thus be unceremoniously extinguished, but the fame of Judge RICHARD S. TUTHILL, of the Circuit Court of Chicago, will live. So will the fame of Colonel GEORGE FABYAN and his menagery, for we are told that the Colonel and other Baconian adherents presented a collection of evidence which in itself represented one of the most complete studies of the controversy.

Of course, the Judge held that SHAKESPEARE was an ignorant person and could hardly write his own name; and, of course, he was a young roustabout from Stratford who held gentlemen's horses, and we doubt not would have carried notes from gentlemen to the ladies of the ballet, had there been any ladies connected with the stage of the period.

All this evidence we know by heart. Of course, again, we have the testimony of rare BEN JONSON and MILTON and numerous other contemporaries and near contemporaries, who asserted that SHAKESPEARE wrote SHAKESPEARE, and who never mentioned Lord BACON; but all this testimony is ruled out as evidence tainted by a suspicion that the literary bigwigs of the period were in league to shelter BACON from the charge of being the greatest dramatist in the world. Such base suspicion could not harm a man who couldn't write his own name, and hence the offense against humanity was laid on the shoulders of the hulking lout from Stratford.

Judge TUTHILL should beware lest in after ages some astute student of the law should set up the assertion that Judge TUTHILL did not render the decision credited to him, but that it was given by his butler.

That this judgment was not rendered in Boston or New York is in itself interesting, for Chicago likewise has the credit of deciding judicially that ROSTAND did not write "Cyrano de Bergerac." The verdict went to a Chicago real estate broker and MANSFIELD was actually prevented from performing the play in the Windy City.

We conclude from this that hereafter when a manager fails to advertise "'Hamlet' by LORD BACON," he will be in contempt of court, and Colonel FABYAN, who is to be made richer by a mulct of $5,000 for having been restrained by WILLIAM N. SELIG from putting forth his Baconian evidence, will take legal action to impound FORBES-ROBERTSON or Sir HERBERT TREE with his collection of bugs and dogs for daring to appear in a play advertised as having been written by WILLIAM SHAKESPEARE.

At the peril of being held in Contempt of Court, we shall endorse the final conclusion arrived at by MARK TWAIN, that "SHAKESPEARE did not write SHAKESPEARE'S works, but that they were written by another fellow of the same name."

PRAISE OF "THE MIRROR"

(From the *Chicago Tribune.*)

THE DRAMATIC MIRROR for this week shares Shakespeare's honors with some special features about the Fine Arts Studio in Los Angeles, full of information and personal interest in regard to the people who make Fine Arts-Triangle photoplays, compiled mainly by Mabel Condon.

This is the first of a series of articles on the California studios.

THE GOAT

(*With Apologies to "Hi-the-Troll Holliday."*)

He came from the city to preach against rye.
"Milk and water," he said, "all our wants can supply."
To reform the small village, that was his aim,
And the mountain speak-easy he considered fair game.
With rod and with staff, to the mountain he hied,
And at the bar of the tavern, lo! Widow McBride.
The Widow was young and the Widow was fair.
A pity it seemed her life no man did share.
Preacher Dick felt his manhood beat strong in his breast when the Widow, with wink, smiled: "Whiskey, I guess?"
But mustering his mission down to the front, he stabbed at the "trade," though his weapons seemed blunt.
The Widow blushed scarlet at the flash of his eye, and dug for her kerchief to have a good cry.
Her plump, pretty hand o'er her bosom did flutter.
At the squeak in her voice, he started to stutter.
"Then 'tis milk in the future, good sir," she sighed. "I'll buy me a dairy and a fine bossy pied.
So to-day you will toast me—" her hand touched his coat—"in that richest of liquids, the milk of the goat."
A goblet she gave him filled to the brim with pure golden beverage that sparkled like sin.
He drained to the bottom the luscious bowl.
Forthwith of the Widow's lips longed to take toll.
At the door he asked if her goat he might borrow; but coy, as a maid, she said: "Come back to-morrow."
Day went and he came, and he saw, and he sipped, and the Widow won out, blue-eyed and red-lipped.
Days and nights sailed away on the stream of goat's milk, and the Widow's sweet voice sang love's songs with a lilt.
"Is it me or the goat that attracts you?" quoth she. (By this time her ladyship perched on his knee.)
"The two of you blend," was the gallant reply—when a twinkle of laughter brightened her eye.
"You're the goat, Preacher Dick," was her merry confession.
"It's punch, the *sine qua non* of a barmaid's progression."
She peeped in his eye with a scare in her own.
She wanted this man by her side in her home.
"I'm the goat then, so be it, Amen," whispered Dick, for at taking a cue never man was more quick.
So the Widow and Goat, with a license, did blend, and Widow made Wife, made Preacher bartend.

WILL. W. WHALEN.

FIXING THE CREDIT

FREDERICK F. SCHRADER,
Editor DRAMATIC MIRROR:

I hate to spoil a good story, but Madam Critic in THE DRAMATIC MIRROR of April 22 has been misinformed regarding any part taken by Donald Crisp in the production of "The Birth of a Nation." Mr. Crisp was not responsible for a single foot of film shown in this great picture, except that he acted the part of General Grant in one scene. He had nothing to do in the slightest degree with directing battle scenes, nor with the Kuklux Clan scenes. During the taking of the battle scenes Mr. Griffith stationed three temporary assistants, one of whom was Mr. Crisp, who had cameramen to catch some of the angles of the scenes from different points, but the scenes were directed solely by Mr. Griffith, and these assistants had no part whatever in the directing. The one scene where Mr. Crisp's camera was placed lasted five seconds, and showed an explosion. He was not even on the grounds during any of the scenes of the Kuklux Clan, nor was he a regular assistant to Mr. Griffith, as Mr. Griffith's principal assistants during the Clansmen scenes were George Siegmann and George Beranger. Mr. Crisp was employed by Mr. Griffith's company as an actor, and for a short time directed one and two reel Majestic and Reliance pictures. The only battle stuff that Mr. Crisp ever produced was a two-reel Reliance, released July 4, 1914, and was called "The Weaker Strain." It was not especially praised for its war atmosphere.

However, this is not meant in any way to discredit the part Mr. Crisp took in the production of "Ramona," which was as the Clune company advertised, under the supervision of Lloyd Brown.

Mr. Griffith has never in all his picture experience employed other directors to direct essential parts of his pictures. He is extremely particular to give all directors credit for the work they do and he would be the last man in the world to deny Mr. Crisp or any other director full honor for any assistance they might have given him.

I trust that you will give this communication equal prominence in the MIRROR that was given the misstatement of facts contained in Madam Critic's page.

FRANK E. WOODS.

LOS ANGELES, Cal., April 25.

[THE MIRROR was unable to get a word from Mr. Crisp upon his side of the story, as he is out of town. Arthur Keller, press representative for "Ramona," the production of which Mr. Crisp directed, said: "Mr. Clune is authority for all that I know of the question. He helped to finance 'The Birth of a Nation,' and as Mr. Crisp had military experience as a lieutenant in the British army in the Boer War, he was engaged to direct a portion of the battle scenes and the Ku Klux Klan scenes of the Griffith picture. Mr. Clune was so impressed with the results of Mr. Crisp's work in connection with this picture, that he engaged him to direct the entire production of "Ramona."]

GOSSIP

Myrtle Hurlburt recently underwent a serious operation at the U. B. A. Hospital in Grand Rapids, Mich. According to reports she is getting along very nicely and would be pleased to hear from friends. Her husband, R. E. Ozement is with her.

Wanda Lyon, who is playing the leading feminine role in "Robinson Crusoe, Jr.," has been placed under a three years' contract at the Winter Garden.

Florence LeClercq, who was last seen in New York in "Alice in Wonderland," has obtained the rights to a dramatic sketch which she will shortly produce at a special matinee, with herself in the leading role.

Rupert Harvey, who plays the role of the Prison Governor in "Justice," is to appear in an Irish fairy play, "The Fairy Bride," on May 12.

Gareth Hughes has been engaged for a leading part in the Shakespearean masque, to be produced this month at the City College.

The annual "Follies" ball was given at the Ziegfeld Danse de Follies, atop the New Amsterdam Theater, on Friday evening, April 28.

Tempest and Sunshine, who are appearing in "The Midnight Revue" at Castles-in-the-Air, will be seen next season in a farce, under the direction of the Shuberts.

The Princess Troubetzkoy (Amelia Rives) will leave shortly for her Virginia home, Castle Hill, in order to begin work on a new play to be produced by the Shuberts next Fall.

A children's Shakespeare Minuet, arranged by Mme. Mensellt, was one of the features of the annual Spring matinee dance of the Stage Children's Fund, held last Saturday afternoon in Alhambra Hall.

Henry Mortimer has succeeded Edward H. Robins in the part of the lawyer in "Erstwhile Susan." Mr. Robins has left for Toronto to head a stock company for a Summer season at the Alexandra Theater.

EDITOR'S LETTER BOX

(Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.)

R. M.—Ralph Moody informs us that he may be reached in care of the North Brothers stock, at Omaha, Neb.

J. V. P., Boston.—(1) We do not know where Le Roy Clements is at present. (2) Donald Macdonald is an American.

V. M.—We did not learn of the death of a Mary Van Buren in Baltimore, so cannot tell if it is the same one you refer to.

A. V. S., New York.—Clara Mackin is with the Portland, Me., stock. Miss Mackin was born in Chicago. In the March 25, 1916, and April 28, 1915, issues we published biographies of her.

M. B. L., Rowley, Mass.—Ellen Burg, (Mrs. Robert Edeson) died May 30, 1906. We have no record of the plays she appeared in after the date you mentioned. (2) Flora Zabelle is not appearing in London in "Mr. Manhattan." She is not playing in a production at present.

M. G., New York.—Yes, Guy Coombs was on the legitimate stage before he appeared in motion pictures. He played in "The Rivals," "Mrs. Dane's Defense," "The Prisoner of Zenda," "The Crisis," "Trilby," and "Aristocracy." He played with such stars as Mrs. Fiske, Charlotte Walker, Hilda Spong, Louis Mann, James K. Hackett and Wilton Lackaye.

B. H. R., Chicago.—"The Man With Three Wives," an operetta in three acts by Franz Lehar, was produced in N. Y. C. at Weber and Fields' Music Hall on January 23, 1913. In the cast were: Jack McCoy, Robert Ranier, Walter Smith, Robert G. Pitkin, Dorothy Webb, Leslie Kenyon, Stewart Baird, Arthur Geary, Kathryn Sainpolis, Harold A. Robe, James Billings, Marah Vivian, Cecil Lean, Alice Yorke, Charlotte Greenwood, Sydney Grant, Sophye Barnard, Marguerite La Pierie, Ida Jeanne, Dolly Castles, Cleo Mayfield, and Frank Hart.

MARRIED

George Neville, of the electricians' staff of "Omar, the Tentmaker," was married to Miss Evelyn Mohn, at Lawrence, Kan., when the company played there April 3. The couple met last season, while Mr. Neville was filling an engagement at Larned, Kan., where his wife resides.

Miss Katharine Tower, daughter of Mr. and Mrs. Edward M. C. Tower, of 611 West 145th Street, and Murdock Pemberton, of this city, were married on Saturday afternoon, April 29, in St. Luke's Church. Mr. Pemberton is the press representative for the Strand Theater. He is a brother of Brock Pemberton of the dramatic department of the *Times*.

Announcement has just been made of the marriage of Lillian Kingsbury, actress, to N. E. Dano, actor, in Milwaukee several weeks ago. Miss Kingsbury is appearing in vaudeville in "The Coward." Mr. Dano is a member of her company.

DIED

ARTHUR HOUSTON, father of James P. Houston, was instantly killed by a switch engine at his home in Carbondale, Pa., Monday, April 3. Mr. Houston left immediately for his father's home. His wife, Mrs. James P. Houston (Miss Earle Elverson), is still in the German Hospital, New York, recovering from a severe operation.

SHAW.—Herman Shaw, father of Lillian Shaw, the actress, died Monday evening, April 10 at his home, 35 West 110th Street, following an illness of three months. He was a retired merchant and was sixty-five years old. Interment took place at Mount Carmel Cemetery, Brooklyn.

BENEDICT.—George Benedict, an actor, was found dead Wednesday night, April 19, in a furnished room at 105 West Thirty-eighth Street, which he had occupied for about a week.

CONNELLY.—Mrs. Anna Connelly died April 14 in Jamestown, N. Y., following an operation. She was the wife of the Irish tenor, Edward T. Connelly.

ADAMS.—Lew Adams, well-known German comedian, died on April 19, at the Riverside Hospital, Bronx, of consumption. Mr. Adams was born in Hungary, although he came to America at a very early age. He has been a vaudeville and burlesque actor ever since the age of fifteen. For about five years he was with Bill Pennessy in one of the Empire Circuit road shows. His last partner was Dave Schaeffer. He leaves a widow and two boys aged nine and four.

HART.—Charles E. Hart, well-known musical director and proprietor of Hart's Peninsula Theater in San Mateo, Cal., died suddenly at his home in San Mateo on Feb. 20. He is survived by his widow Ethel Tilleon Hart, who is widely known as a soprano soloist.

CAHILL.—The death of Mr. E. F. Cahill April 24, the owner of both the Temple and Crescent in Syracuse, N. Y., vaudeville houses, cast a deep gloom over the city. Mr. Cahill was one of the first men in Syracuse to see the possibilities in the moving picture field, and built three picture houses, all of which are among the city's foremost money makers in this line of amusement.

RUNCIMAN.—John F. Runciman, author of "Richard Wagner, Composer of Operas," and "Old Scores and New Readings," and for years one of the best known writers on musical topics, died recently in England, where he was the musical critic of the *Saturday Review* of London.

WISE AS FALSTAFF

Plan to Present Comedian in "Merry Wives" on Tour Next Season

Thomas A. Wise may be starred as Falstaff next season in "The Merry Wives of Windsor," in which he achieved a notable success this Spring at the Criterion Theater. A new corporation is now in process of organization, in which Walter N. Lawrence and Percy Weadon are said to be interested, will present the comedy on tour. The season is planned to begin late in August, and may include a trip to the Pacific Coast.

PORTMANTEAU COMPANY BACK

Stuart Walker's Portmanteau Theater company has returned to New York, following a six weeks' season of repertory in the Middle West. This organization differs from any other dramatic company in that the theater itself as well as the players who appear in it move from city to city at one and the same time. The playhouse which was originated and designed by Mr. Walker, is a movable structure and can be set up in a small room.

The company gave its final performance before the faculty and students of Amherst College, presenting for the first time a Japanese legend play entitled "The Lady of the Weeping Willow Tree."

ALF HAYMAN MAKES DENIAL

Alf Hayman, general manager of the Charles Frohman Company, has issued a denial of the impending dissolution of the organization. In his statement Mr. Hayman says: "There is no truth in the report that the Charles Frohman Company intends to go out of existence. All the stars who are under the management of the Charles Frohman Company will continue to be so next season, in addition to several others." Mr. Hayman also denies that Augustus Thomas will sever his connection with the company at the end of the present season.

"YELLOW JACKET" IN SPAIN

"The Yellow Jacket," the play by George C. Hazelton and J. Harry Benrimo, first acted here at the Fulton Theater some years ago, has just been produced at the Teatro de la Princessa in Madrid, Spain. Jacinto Benavente arranged the Spanish version and Fernando Diaz de Mendoza acted the leading role. The production was assembled in Chinatown, New York, under the direction of Mr. Hazleton and John Garrett Underhill, American representative of the Sociedad de Autores Espanoles. According to reports received, the play was given the most brilliant reception accorded any foreign play since the production of "Cyrano de Bergerac" in 1899.

LAMBS PREPARE FOR GAMBOL

The Lambs have begun preparations for their annual gambol. The first of three performances to be given in New York will take place at the Metropolitan Opera House Friday night, May 19, and will be followed by two performances the next day. More than 140 prominent actors will take part in the entertainment. An auction sale of seats will be held Monday at the Hudson Theater with David Warfield, Nat Goodwin, Frank Tinney, T. Roy Barnes, Fred Niblo, John Barrymore, Rex Beach, George Ade, and other actors and dramatists as the auctioneers.

"THE ROMANCE OF THE ETA"

The Eta Producing company has been formed to produce in New York about the middle of June a musical play of Japanese life by Mary Lee Wertheimer, entitled "The Romance of the Eta." Mrs. Wertheimer, who has written both the book and the music, is a cousin of the late Gen. Robert E. Lee. She is the wife of Leo Weldon Wertheimer, a prominent attorney of this city. The story of "The Romance of the Eta" is based on the wanderings of a band of Japanese gypsies.

THEATER ASSEMBLY'S SOCIAL

The Theater Assembly held a social day on Friday afternoon, April 28, at the Hotel Astor. Mrs. J. Christopher Marks, president of the organization, was presented with an automobile and Frederic Warde received a birthday cake. Among those who appeared on the programme were Fred Niblo, Lenore Ulrich and William Courtleigh.

RUSSIAN BALLET SAILS

Serge de Diaghileff's Russian ballet sailed Tuesday for Cadiz on board the *Dante Alighieri*. A season of several months is planned in Spain, embracing a short tour of the country. Efforts are being made to have the ballet return to America next year but no arrangements have as yet been completed.

FRIARS START REHEARSALS

Rehearsals of the Friars Frolic have begun under the direction of George M. Cohan, who has general charge of the production. The first performance will be given at the New Amsterdam Theater on Sunday evening, May 28.

MISS NAMARA TO HAVE CHIEF ROLE

Margaret Namara, who was recently seen in "Alone at Last" will sing the prima donna role in the forthcoming production of "The Girl from Brazil."

ABANDONS "VAN DER DECKEN"

Warfield Finds Role of Belasco's Flying Dutchman Unsuited to Him, It Is Said, and Will Be Seen Next Season in New Play

David Warfield has abandoned "Van der Decken," David Belasco's play of the Flying Dutchman, in which he has been starring on tour, and will appear next season in a new play. Mr. Warfield's action is based upon his conviction that his role is utterly unsuited to him. It was originally planned that he should open the Belasco Theater season in September in "Van der Decken." As yet no arrangements have been made for his local appearance, but it is intimated that he will be seen in a new drama from the pen of Mr. Belasco.

"Van der Decken" was originally produced in Washington in December and was enthusiastically received. Since then it has been playing in the principal Middle Western cities where it has not fared as well. However, it has been accorded a profitable season. The last performance was given last Saturday night, following which the company disbanded and returned to New York.

Mr. Belasco founded "Van der Decken" upon a collection of legends of European origin, and the central figure is a representation of the mysterious man of the sea who cannot die. In his treatment of this character Mr. Belasco has differed from his predecessors in that he permitted his hero to die. In the play the sweetheart of Van der Decken's youth does not sit pining or praying in solitude. She marries the man of her choice, and allows the Dutchman to visit her when he comes to Amsterdam. In the end he perishes in his phantom ship and thus his crimes are atoned for.

The dramatic tale of the Flying Dutchman has figured in the literature of many races. In the ancient Dutch story a skipper named Van Straaten was caught in a storm near the Cape of Good Hope. Warned by passing ships to seek harbor quickly, he declared that he defied the elements and that he would sail around the Cape without stopping if it took him until judgment day. Satan heard him and took him at his word and he has been sailing the sea ever since.

It is said that a play on the theme was once produced in Amsterdam in which the Dutchman was permitted to go ashore once in nine years, to seek the girl whose "love unto death" would bring him pardon for his sins. Wagner used the tale in his "Flying Dutchman." Walter Scott wrote a variant on the theme in "Rokeby," emphasizing the fact that the ship was condemned to float forever, because of the murder committed by the captain. Sir Henry Irving once appeared in a play called "Van der Decken," written by Wills. It was produced in 1878 but did not succeed.

According to Western reports Mr. Belasco employs the principal points of these stories, combines all of them and then works out his problem by employing the theme of re-incarnation. His Dutchman may come ashore once in nine years, seeking the girl whose love will save him. Landing at Amsterdam, he finds her a re-incarnation of his youthful sweetheart who was left behind on the last voyage when he sailed away from the Dutch port never to return. Van der Decken recognizes her instantaneously and wins her sympathy.

"PETER IBBETSON"

George C. Tyler May Present Du Maurier's Play in New York

George C. Tyler is desirous of presenting George Du Maurier's "Peter Ibbetson" in New York. He has recently made an offer to Clifford Brooke, the English actor and stage director, who is now in this country, to produce the play. Mr. Brooke is at present appearing in the leading role in "Quinneys" on tour. He staged the production of "Smith," in which John Drew appeared some years ago, and "David Copperfield," which the Lieblers presented at Wallack's Theater two seasons ago.

AMUSEMENT PARK FOR THE BRONX

A company headed by Harry F. McGarvie and Captain A. M. Baber has leased from Baron Aster for twenty years a tract of land comprising sixteen acres, at West Farms Road and 177th Street, for the purpose of converting it into an amusement park. The resort will be equipped with every well-known amusement device and many features new to the public. Landscape gardens and electrical parkways will extend along the Bronx River. It is expected that the park will be open to the public in May, 1917.

Both Mr. McGarvie and Captain Baber are showmen of wide experience. The former was concessionaire of "The Streets of Mexico" at the Pan-America Exposition in Buffalo, and has built large amusement parks in London and Paris. They have enlisted the services of R. A. Thompson, who will build for them a huge scenic railway, and other amusement men.

POWERS GETTING READY

Rehearsals have begun of "Somebody's Luggage," in which James T. Powers is to return to the stage. The out-of-town opening will take place next week, following which the play will be presented here in one of the Shubert theaters. "Somebody's Luggage" is a farce by Mark Swan, and is adapted from the novel of the same name by J. F. Randall. In the cast supporting Mr. Powers are Ethel Grey Terry, Lillian Tucker, Louise Emery, Lionel Belmore, Eric Blind, Edward Lester, J. T. Chaillee, and others.

SUMMER SHOWS REHEARSING

Rehearsals have begun of the "Ziegfeld Follies of 1916" and the new production which will be staged at the Winter Garden this Summer. Among those already engaged for principal roles in the new "Follies" are Bernard Granville, Anna Pennington, and Marian Davies. Hussey and Boyle, a well-known vaudeville team, will appear in the Garden production.

AMATEURS IN "THE CHRISTIAN"

The Madison Square Players, an amateur dramatic organization, will present Hall Caine's "The Christian" on Thursday evening, May 4, in the Palace Theater, Thirty-first Street and Third Avenue. Marian Purdy will be seen as Glory Quayle, while George Wettergren will play the part of John Storm. Mary Marlowe is directing and staging the production.

PARIS TO SEE "NATURAL LAW"

Max Dearly, the French actor-manager, has arranged to produce Charles Sumner's drama, "The Natural Law" in Paris this Spring. The translation is being made by H. P. Williamson de Visme, former head of the French department in the University of Chicago, and now a resident of Paris.

NEW AMUSEMENT FIRM

Fred. Thompson and Wells Hawks to Present Entertainment Devices this Summer

Frederic Thompson, who devised Luna Park, "A Trip to the Moon" and the Hippodrome, and Wells Hawks, well known press representative, are preparing to enter the amusement field on their own account this Summer. They will present a number of outdoor entertainment devices at Coney Island and other nearby resorts. Mr. Thompson will plan and construct the devices while Mr. Hawks will attend to the publicity and business details. Mr. Thompson's most recent enterprise was "Toyland," a prominent concession on the Zone at the Panama-Pacific Exposition. Mr. Hawks is at present the press representative of the Russian Ballet.

NIJINSKY TO REMAIN

Dancer to Head New Ballet Organization in America, it is Reported

Waslav Nijinsky will not accompany the Diaghileff Ballet Russe to Spain. Together with Adolf Bolm and Mme. Flore Revalles, other leading members of the company, he will remain in New York and await the return of the organization next Winter.

It is reported that Nijinsky is planning to interest an American impresario in organizing and directing a rival ballet to Mr. de Diaghileff's, with himself as producer and premier danseur. Should this plan fail, he will be sent, it is said, on an extensive tour of the United States, under the direction of a well-known manager, in a repertoire of ballets with which he is best identified. It has not been ascertained whether Mr. Bolm or Mlle. Revalles will be associated with him.

DRAMA SOCIETY'S PLAN

Organization May Become Nucleus of a People's Theater

Encouraged by the success of its production of "The Tempest," the Drama Society is considering the advisability of extending its scope to the extent of becoming the nucleus of a People's Theater established along the lines of several successful European institutions. A meeting will shortly be called at which the plan will be discussed.

Efforts will be made to interest the city authorities and the Board of Education in the development of the movement. The organization would probably be conducted on lines similar to those on which the Frei Bühne of Berlin is operated.

"JULIUS CAESAR" IN LONDON

LONDON (*Special*).—"Julius Caesar" will be presented at Drury Lane Theater May 2, in the presence of the King and Queen, in honor of the Shakespeare Tercentenary. The cast includes: F. R. Benson as Caesar, Henry Ainley as Antony, Arthur Bourchier as Brutus, H. B. Irving as Cassius, Evelyn Millard as Calpurnia and Lillian Braithwaite as Portia.

TO APPEAR IN "CALIBAN"

Rehearsals of "Caliban," the Shakespeare masque by Percy Mackaye, to be produced at the stadium of the College of the City of New York on May 23, have begun, under the direction of Richard Ordynski. The principal members of the cast are Edith Wynne Matthison, as Miranda; Howard Kyle, as Prospero; Gareth Hughes, as Ariel, and Lionel Braham, as Caliban.

ON THE RIALTO

When "High Jinks" was recently produced in Johannesburg, South Africa, it was not considered advisable to print the good Teutonic names of its authors, Otto Hauerbach and Rudolf Friml, on the programme.

♠

A "stop press" item from Chicago has just been rushed off the telegraph wires to the effect that the usher maids at the Chicago Theater will replace their pantaloons with skirts and white aprons during the engagement of "Experience." The trousers are considered grossly inappropriate in the presentation of the "modern morality play."

♠

The Chicago rebellion against Shakespeare continues with unabated fury. Following the memorable decision by Judge Tuthill that Bacon wrote the plays hitherto attributed to Shakespeare, aldermen have proposed an ordinance to change the name of Shakespeare Avenue to Bacon Avenue. Though they admit, for the most part, that they are unfamiliar with Shakespeare, they declare they must abide by Judge Tuthill's decision and, therefore, cannot allow Shakespeare Avenue "to remain any longer in contempt." The proposed ordinance is as follows:

Whereas, one of the principal thoroughfares of the city of Chicago is officially designated as Shakespeare Avenue, and

Whereas, a learned and eminent jurist of the county of Cook has judicially determined that the books, pamphlets, papers, and plays hitherto attributed to one William Shakespeare, were in reality the offspring of the genius of Francis Bacon, Lord Verulam, and

Whereas, from said decision it appears that said William Shakespeare was an impostor, therefore

Be it ordained by the city council of the city of Chicago:

That the name of Shakespeare Avenue be and the same is hereby changed to Bacon Avenue.

♠

Some years ago a musical comedy was produced at the Herald Square Theater called "The Orchid." It was not regarded highly as musical comedies go, but it served to introduce and establish a dancing team, which for originality and fine grotesquerie, had not been surpassed in many a day. That team bore the names of William Rock and Maude Fulton. When one thought of "The Orchid," one usually thought of Rock and Fulton. They were probably the first exponents of the modern eccentric style of dancing. Upon the close of their engagement in "The Orchid," they appeared in "The Candy Shop" and other productions, and later entered vaudeville. They toured up and down the far places of the country and gradually were lost sight of. Meanwhile, other dancers were successfully imitating their style in vaudeville and musical comedy.

One day a dispatch from the Pacific Coast announced that Rock and Fulton had made a sensational success in a musical comedy in Los Angeles. We were glad, for it undoubtedly meant their eventual return to New York.

This week the Palace Theater programme includes the name of William Rock. His partner, however, is not Maude Fulton. The team of Rock and White—or, if one may be permitted.—White-Rock, presents a splendid act, one which will probably prove as successful as any of the offerings of Rock and Fulton. Despite Miss White's cleverness, however, we missed Maude Fulton. We wondered what had become of her when yesterday we saw a copy of a Los Angeles paper and noted that a play by Maude Fulton, entitled "The Brat," in which she takes the leading role, has just been produced by Oliver Morosco.

The play according to reports has scored a tremendous success. "It tells the story," says the Los Angeles *Express*, "of a little street urchin, a lovable little girl; tough, but clean, who has found life a series of struggles, but wins out in the end. It is full of clean and delightful comedy, bright speeches and strong and clever situations. It has been admirably worked out and will unquestionably bring fame and fortune to its author. Mr. Morosco has every reason to congratulate himself upon securing Miss Fulton's first dramatic effort. It is a gem."

THE FIRST NIGHTER

"COME TO BOHEMIA"

A Musical Comedy in Two Acts and Six Scenes. Book and Lyrics by George S. Chappell. Music by Kenneth M. Murchison. Produced by the Stuyvesant Producing Company, Under the Direction of Jacques Coini, at the Maxine Elliott Theater, April 27.

Madeleine D'Orsay	Natalie Alt
Gaston D'Orsay	William Danforth
Andre Le Grand	Walter Percival
Madame Zenobie D'Orsay	Clara Palmer
Jean Paul Marinarde	Denman Maley
Dustin Banks	Fritz Williams
Mimi Clarion	Olive Reeves-Smith
Baux	Donald MacMillan
Manet	Joseph Harris
Margot	Muriel Hudson
Count De La Tour	Percy Woodley
Charvet	Gilbert Clayton
Dancers	Fred J. Nice and Ada May Weeks

Bohemia as represented by the Paris Latin Quartier is too much with us; early and late in the theatrical season it lays waste our powers. Thus might William Wordsworth write of a type of musical comedy which has been overproduced in New York during the last decade. As usually pictured on the stage the Latin Quartier is a fearfully conventional and uninteresting place. If it runs true to its theatrical form we for one have no desire to visit it. However, we have a persistent notion that our musical comedy manufacturers have but scratched the surface of the Montmartre philosophy of life. We believe that the Quartier represents something more than velvet-coated artists singing of undying friendships or irrepressible Americans talking of native beverages. And so we are not without hope that some day a librettist with imagination and philosophical insight will present an accurate and fascinating portrait of the Parisian Bohemia.

A glorious opportunity awaits a librettist with a keen sense of the ironic in the pseudo-Bohemianism of Greenwich Village. Why go to Paris when New York offers such advantages? Think of the humorous possibilities in the tortoise-shell bespectacled theorists who prate over their *vers libre* of the delightful unconventionalities of the "higher love," but who, on the contrary, are as respectable and as incorrigibly decent as a resident of Boston. Some one really should turn a searchlight of satire at New York's "little group of advanced thinkers."

George S. Chappell and Kenneth Murchison are the latest to set off the charms of Bohemia in song and story. Though they are assisted by several clever players, their undertaking is not eminently successful. The music while agreeable is never distinctive, and the aridity of the book is relieved only at rare occasions by the impromptu "business" of some individual performer. But in giving a just verdict we must commend the selection of a comely and singing chorus, the color contrasts and striking designs of the Bakstian costumes, the original dancing specialties of Nice and Weeks—Miss Weeks is cunning, vivacious and acrobatically skillful, while Mr. Nice possesses an excellent sense of the ludicrous—the harmonious notes of a golden-toned canary which joined in the refrains of several songs, and a colorful setting of an American bar at a Quat'z' Arts ball into which gaily bedecked choristers pranced from swinging doors at the rear.

Natalie Alt, late of "The Girl Who Smiles," which was also a Latin Quartier piece, sang the prima donna role with her customary finish and charm. Walter Percival in the part of an impecunious composer was her chief vocal assistant. Fritz Williams seemed lost in the role of an American impresario. William Danforth, always reliable, extracted all the humor possible from the part of a broken-down actor.

Then there were Clara Palmer, who appeared to advantage as a wilful concierge; Denman Maley, who brought a quantity of dry humor to the part of a bibulous artist; Muriel Hudson, a radiant personality who sang several effective numbers, and Olive Reeves-Smith, who proved charming in a minor role.

"Friendships," which Mr. Percival sang with a male chorus, was the most ambitious number in the score. Other pleasing songs were: "Deep in the Heart," an inevitable waltz; "Come and Fuss with Me," and "She Doesn't Exist at All."

"EVENING MAIL" HOST AT FROLIC

The *Evening Mail* entertained the members of the American Newspaper Publishers' Association on Thursday night, April 27, at the "Ziegfeld Midnight Frolic," atop the New Amsterdam Theater. Over 700 publishers and advertising men were present. Rube Goldberg, the cartoonist, was an added feature of the programme, which in all other respects was the same as that presented each evening. The bright particular star of the entertainment was Will Rogers, the talking cowboy. Rogers was in an exceptionally droll mood and his good-natured raillery at politics and personalities made him a great favorite. Oscar Shaw and the chorus which, incidentally the dainty Olive Thomas, sang of Hawaiian delights and the dress—or, rather undress—details of a girl's trousseau. The Arnaut Brothers imitated birds and played violins in impossible attitudes and Paul Frawley demonstrated exceptional balancing skill on a slack wire.

"IF I WERE KING"

Play in Four Acts by Justin Huntley McCarthy. Revived by E. H. Sothern at the Shubert Theater, April 29.

Francois Villon	E. H. Sothern
Louis XI.	George W. Wilson
Tristan L'Hermite	Winthrop Chamberlain
Oliver Le Dain	Orlando Daly
Thibaut D'Aussigny	William Harris
Noel Le Jolys	Albert S. Howson
Rene De Montigny	Gerry Larson
Guy Tabarie	Robert Lee Allen
Colin De Cayeulx	Philip Loeb
Jehan Le Loup	T. W. Lyons
Casin Cholet	P. J. Kelly
Robin Turgis	James P. Hagan
Trois Echelles	Frank Morton
Petit Jean	Harry Lawson
Du Lau	Harry Rabon
Pancet De Riviere	Charles A. Stanton
De Nantouillet	Fred Post
An Astrologer	Frank Bertrand
Toison Dor	Lark Taylor
Montjoye	William Adams
Captain of the Watch	Paul Mellem
Cardinal	James Morse
Katherine De Vaucelles	Alexandra Carlisle
Mother Villon	Mrs. Estar Banks
Huruette Du Hamel	Virginia Hammond
Jehannetton La Belle Heaumiere	Doris Hardy
Blanch	Doris Dagmar
Guillmette	Elna Magnuson
Isabeau	Pauline Merriam
Denise	Loretta Healy
Queen	Ruth Malcolm

E. H. Sothern revived "If I Were King," at the Shubert Theater, last Saturday night to mark the close of his distinguished career on the American stage. The engagement will be for two weeks, at the end of which the actor will settle his business affairs here and retire to private life in a country home in England.

"If I Were King" has probably been the most popular play in Mr. Sothern's extensive repertoire, and, therefore, was selected for his final appearance. The play was warmly received at its opening performance. In some respects the play suffered from the changing styles of the theater, but its central character—François Villon, the vagabond poet—is so romantically and heroically wrought that it will continue to hold the respect of playgoers in any period of stage styles.

Alexandra Carlisle enacted the character of Katherine De Vaucelles—the role that Cecilia Loftus created at the Garden nearly a score of years ago. George W. Wilson appeared in his old part of King Louis XI, and Virginia Hammond played the role of the Abbess.

POSE IN BARD'S CHARACTERS

The Professional Woman's League observed the Shakespeare Tercentenary with a benefit, given in the ballroom of the Hotel Biltmore, on Monday night, April 24. The feature of the programme was a series of living pictures from Shakespeare. The scenes began with the apeparance of Juliet and her nurse. Mrs. Sol Smith posed as the nurse, while Millicent Evans was Juliet. Then appeared Douglas J. Wood as Romeo and Augusta Anderson in another scene from "Romeo and Juliet"; Howard Kyle as Shylock; James T. Powers as Touchstone and Frances Florida as Audrey in a scene from "As You Like It"; Russell Bassett as Falstaff, Zelda Sears as Mistress Page, and Madame Pilar Morin as Mistress Ford in a scene from "The Merry Wives of Windsor"; Brandon Tynan as Hamlet and Minnie Dupress as Ophelia.

An interesting picture was that of Lillian Russell as Cleopatra. Robert Mantell appeared as Lear. Minna Gale Haynes impersonated Lady Macbeth in the letter scene. Lyn Harding posed as Othello to Edith Wynne Matthison's Desdemona. The Dolly Sisters and Mlle. Dazie interpreted the dances, and Charles Dalton presented a historically accurate impersonation of Shakespeare. Dancing followed the entertainment.

Julia Blanc filled a special engagement with the Mt. Vernon Stock playing Hilda in Edward Peple's play, "The Girl."

ACTORS' EQUITY ASSN.

Drew Has Not Said He is Opposed to Unionization—New Ticket Nominated

Members of the A.E.A. are most earnestly urged to send in their permanent addresses to the office of the Association.

At the last meeting of the Council, held in the Association rooms, Suite 608, Longacre Building, April 24, the following members were present: Francis Wilson, presiding; Messrs. Edward Abeles, Edward Connelly, John Cope, Jefferson De Angelis, Howard Kyle, and Bruce McRae.

Lionel Bevans	Florence Oakley
James Bevins	Marta Oatman
Vida Bouch Bevans	J. Alfred Osborne
Donald Cameron	Frederic J. Ossb
Ralph Cloninger	George C. Ogle
C. E. Farber	Augustus Post
Virginia Fairfax	Carrie Reynolds
Joseph A. Fogarty	Gertrude Ritchie
Robert Gaillard	Marion Ruckert
Hobart Henley	C. MacLean Savage
True S. James	Beatrice Terry
Jack W. Lewis	H. Percy Woodley
Garry McGarry	Chester Steward Warne
James Woods Morrison	John Noble Washburne
Leonard Mudie	S. A. Burton
Miriam A Nesbitt	

A prominent producer with whom we had occasion to confer regarding the dismissal of an actor from his employ, in a manner that seemed at variance with the terms of the engagement contract, said to us: "What's the idea of unionizing actors? Would it stop these petty disputes by establishing a mixed form of contract? If so, I think I'm for it. The union could save me much annoyance and work."

A certain commercialized medium for theatrical advertising has to manufacture rumors inimical to our progress in compliance with the wishes of its proprietors and their managerial consorts. Having learned that John Drew had paid a visit to the A. E. A. office, a reporter for this organ chose to proclaim that "Mr. Drew is opposed to the movement of the Actors' Equity Association to affiliate with the American Federation of Labor."

The fact is that Mr. Drew has not said he is opposed to the movement. He came to our office to discuss the question and to gain information, the same as many others have done and as all members are invited to do.

The strong article "Acting as a Trade" that is reprinted in the May *Equity*, by courtesy of the *New Republic*, made such a fine impression upon the corresponding secretary when it chanced to reach his attention that he read it aloud to a few of the councilmen who arrived early for the meeting. Then Mr. Wilson's interest was attracted to it and he in turn read it aloud to the entire body. Let us all look the truth in the face and reiterate it to our fellows as expressed by this lay writer and student, Mr. Hiram K. Moderwell, who says, in speaking of the actor's place in the business scale, "He is hired as a highly skilled workman. This fact he has hitherto refused to see, to his own sorrow. In aesthetics he is beyond question an "artist," but in economics he is an artisan, a wage earner, a member of a trade. His economic position cannot be secured until he realizes this fact and acts upon it."

Bless our easily deluded hearts, when we came to seek relief for actors through legislation, we learned that they are held to be wage earners in the eyes of the law. We had to seek amendments to statutes affecting employes'.

While we are on the theme of professional art and dignity, it seems a duty to call the attention of all actors to the wonderful honor bestowed upon their craft by Percy MacKaye in the great pageant and masque that he has written entitled "Caliban by the Yellow Sands," which is to be presented as the crowning event of the Shakespeare tercentenary celebration. The book is to be had for 25c. in paper. Every actor should read it, including its "Foreword" and "Appendix." All actors should be proud of an opportunity to appear in its presentation.

HOUSE IN SALT LAKE CITY WHERE MAUDE ADAMS WAS BORN.

THE LATE MRS. ANNIE A. KISKADDEN,
Well-known Character Actress and Mother of Maude Adams.

The regular ticket for the annual election of 1916 was reported by the Nominating Committee, which included the following members: Regular: John Cope, chairman, Edward Connelly, William Courtleigh, Elsie Ferguson, Beverly Sitgreaves, Florence Nash, Fred Niblo, Shelly Hull, Malcolm Duncan.

Alternates: Wallace Eddinger, George Stuart Christie, Percival T. Moore, Jane Cowl, Irene Fenwick, Olive Wyndham.

The Council have resolved that members in bad standing, not including those who have been excused, shall not be admitted to the Annual Meeting until they shall have paid their dues.

BY ORDER OF THE COUNCIL.

"THE DEVIL'S INVENTION"

It's a Play and was Sprung on a Syracuse Stage as a Surprise

SYRACUSE, N. Y. (*Special*).—"The Devil's Invention" came into existence as a play at the Empire Theater, Syracuse, N. Y., April 24. It was produced by the Twentieth Century Play Producing Co., and is the product of Carl E. Freizbe and Hiram K. Moderwell. As a premier it was a surprise, as it had not been heralded. It is going to New York, of course. They all do, "If their legs are long enough," as Molly Bright said. In the cast which gave the premier are some unusually clever people. The story of the play is of progressive interest with a tense climax at the close of the second act and a happy ending. A husband becomes suspicious of his wife, who is innocent, and from the incident which creates the jealousy until the one that clears the atmosphere, there is enough to keep the audience keyed up. The way in which the climax is worked out is clever.

"The Ne'er Do Well" returned to the Strand May 1-2. FREDERICK E. NORTON.

ACTORS HURT IN RUNAWAY

Gabriel Campbell and James Hubbard, guests of the Actors' Home, were seriously injured Monday night, April 24, by the upsetting of a carriage in which they were riding. They were on their way to the city farm colony at New Dorp to take part in an entertainment when a shaft of their carriage broke, frightening the horses. After a half mile had been passed at a gallop the carriage was thrown into a ditch and the occupants were thrown out.

ANN MURDOCK TO OPEN LYCEUM

Ann Murdock in Harry James Smith's new farce, "Suki," will be the opening attraction at the Lyceum Theater next season, commencing early in August. The scenes of the play are laid in New York and New Jersey, and Miss Murdock's role is that of a waif brought up by a famous sculptor.

THEATRICAL MEN JOIN FORCES

Walter N. Lawrence and Percy Weadon have joined forces to conduct a general theatrical business, which will include the placing and producing of plays. They have taken offices in the New York Theater Building. Messrs. Lawrence and Weadon have lately been associated with James K. Hackett, the former as general manager and the latter as press representative.

THEATRICAL FOLK SAIL

Among the theatrical celebrities who sailed for England last Saturday aboard the *St. Louis* were Sir Johnston Forbes-Robertson, Mrs. Vernon Castle, Gaby Deslys, and Harry Pilcer. Sir Johnston only recently completed his farewell American tour. Mrs. Castle goes to join her husband, a member of the Aviation Corps of the British Army. Mlle. Deslys is planning to play an engagement in an English revue.

TREASURERS' CLUB BENEFIT

The Treasurers' Club of New York will hold a benefit performance at the Hudson Theater Sunday night, May 7th. Among those who will appear are Nora Bayes, Fred Niblo, Laddie Cliff, Harry Bulger, Elizabeth Murray, Harry Houdini, The Dolly Sisters, Belle Blanche, Harry Fox, Louis Mann, George McFarlane, Stone and Rollitz, Mrs. Thomas Wiffen and others.

OUR HAVANA LETTER

American Operas by Cuban Talent — New Prima Donna — An American Girl as Danseuse

HAVANA, CUBA, April 17 (*Special Correspondence*).—The Italian Opera company brought over by Bracale and company, not long since completed its season at the Teatro Nacional, and is now touring the island. The "temporada" was a delightful one, and we heard for the first time here the operas, "The Girl of the Golden West" and "Iris." Alfredo Bracale was the active "empresario," P. Varela Nogueira the manager, and A. Guillo, in charge of the subscriptions. Cav. Ricardo Dellera was the orchestra director, and "Aida," with Tina Poli Randacio in the title-role, was the opening bill. Regina Alvarez was Amneris; Leone Zinovieff, Radames; Enrico Roggio, Amonastro; G. Bardi, Ramfis, and S. Cival, the king. A large and distinguished audience, which included "His Excellency," the President of the Republic, and family, and Foreign Ministers, was present. Tina Poli Randacio is a dramatic soprano of wide range, and is an actress of rare ability. Her interpretations of the dramatic roles in "Aida," "Iris," "Gioconda," "Tosca," "Les Huguenots," and "The Girl of the Golden West," will be long remembered. Amelita Galli-Curci, the light soprano, made her debut in "Lucia," and subsequently was heard in "Sonnambula," "Traviata," "Huguenots," "Rigoletto," and "I Puritani." Her voice is of remarkable evenness, which is used in a most exquisite and careful manner. Hipolito Lazaro sang dramatic and light operas with almost the same facility, and created much enthusiasm. He was heard in "I Puritani," "The Girl of the Golden West," "Iris," "Gioconda," "Rigoletto," and "Boheme." This young man has a magnificent voice, and notable high notes. The qualifications of these three artists are such that would even be successful in your great Metropolitan Opera House. Regina Alvarez, the mezzo soprano, has an agreeable voice and a commanding stage presence. The other active singers were: Maria Rosa and Merie Melsa, sopranos; Reno Andreini, tenor; Ernesto Caronna, Mario Valle, and G. Ghirardini, baritones; Virgilio Lasarri and G. Cursi, bassos. The premiere dancer of the ballet was Ina Caldwell, a graceful little creature, whose excellent dancing elicited generous applause. She is an American girl, and one of the youngest premiere dancers that has ever appeared here.

Maria Conesa, ever popular, with her Compania de Zarzuela Espanola is now the attraction at the Nacional. Conesa is an exceptional dancer, acts with a vim, and is a drawing card. Clementina Morin is the other soprano. She dresses elegantly, and is a worker. Etelvina Rodrigues is the female character artist. Maria Escribe and Guadalupe Bonilla, the second sopranos; Romo Tirol, Luis Guzman, comic tenors; Enrique Mijares, character artist; Rafael Ricra, leads and stage director. Luis Mayorqui is the orchestra leader. Jose Limon was for a while the first tenor. His voice is fresh and potent. This company works in combination with Santos and Artigas. P. Calve is now the manager of the Nacional, and E. Domingues the accountant.

MISS INA CALDWELL,
An American Girl, Who Appeared in Havana as Premiere Danseuse.

SENORITA CARMEN ALFONSO.

Julian Santa Cruz, manager of the Marti Theater, is ever on the alert for competent talent. The new prima donna is Senorita Carmen Alfonso, whose voice is voluminous, sympathetic, and effective. She possesses considerable histrionic ability, and is a welcome addition. The other new soprano, Mimi Derba, has a pleasant voice and an attractive appearance. Mimi Glnes is still the first comic soprano, and counts her admirers by the score. Vicente Ballester, another newcomer, is a young man, who possesses a baritone voice of real merit. With Carmen Alfonso he has been very successful in Maruxa and Las Golondrinas. It is rumored here that the latter work will be translated into Italian and sung at the Metropolitan Opera House next season with Titta Ruffo as Puck. Among the other old favorites of the Marti company are: Rosa Blanch, Josefine Ruiz, Cires, Vivero, Terradas, Nelly, Manuel, Noriega, Antonio Palacios, Jose del Campo, Arturo Soto, Manuel Villareal, and Beristain. Enrique Parra is the stage-manager, and the musical directors are Moises Simons and Guiseppe Micelli. The latter has recently completed a two-act opera, Fernando Mendez Velazquez, who was one of the musical directors, died suddenly a few weeks ago.

The Zarzuela company, which inaugurated the Campoamor Theater, finished abruptly. Amparo Romo, who was the light soprano, left for Mexico, and several of the other principal artists were engaged for the Viste Alegre Theater, of Santiago. At present views of the Universal Film Company are projected at the Campoamor. Blanco and Poli are now the managers.

The Grand Compania de Zarsuela y Revistas Espanoles Velasco, of which the popular Spanish composer, Quinito Valverde, is the artistic director, is doing well at the Payret. Most of the productions are "revues," and musically are the work of Quinito Valverde. He also has a number of Zarsuelas to his credit. On "Noches de Moda"—Society Nights—he directs the orchestra, but on other occasions it is in charge of Julian Benlloch, who is quite competent. Cipre Martin is the tiple comica, and although small of figure and voice, has considerable magnetism. She is very popular. The leading female singer, however, is Maria Marco, formerly of the Marti Theater. She has a beautiful soprano voice, which she delightfully manages. Her husband, Manuel Villa, is the leading baritone. He sings with much taste, and is a good actor. Ruis Paris is genuinely funny, and Alfonso Lopez is likewise a clever comedian. Senoras Otto, Querol, Lolita Pastor, Las Mascotas, Juan and Navarro, Sotello, and Tejada give good support. The dancers, Dolorettes, Violeta and Bilbao are very clever, and are much applauded. Sr. Velasco, accompanied by Frank Villamil, left a few days since for New Orleans in connection with a possible engagement for the company. They will also visit New York for a like purpose. Roberto Mendez Penate is the manager of the Payret.

The only theater here to-day where drama and comedy is exclusively given is the Heredia, and the Garrido. Soriano, Viosca, Bermudes Dramatic and Comedy company is holding the boards. It is a regular stock company and the leading lady is Pilar Bermudez, who is an artist of considerable ability. An association of local writers has been formed for the purpose of producing plays by native talent and for the encouragement of same. The Heredia Theater company has been selected to interpret the works. The name of the Conlon Theater has been changed to that of "Iris." Paco Salas and company are now there. Emilia Dumovich is the leading soprano.

Paco Martinez, who is now the first actor and director of the Gran Compania de Operetas Vienesas, sends greetings from San Salvador. Others of the company who are favorably remembered here are Maria Severeni, Modeste Cid, and Enrique Martinez.

The second concert of the Sociedad de Conciertos Populares will be given shortly. The musical directors are Maestros Bovi and Martin, and the secretary and manager is the talented pianist, Miguel Gonzales Gomes. He is incidentally the dramatic and musical critic of the newspaper *La Nacion*.

Lua Barriaro, the charming little Spanish artist, writes from Spain that she and her husband, Madurell, the baritone, expect to return to Havana within the next few months.

American amateur talent will present the comedy "Green Stockings" at the Campoamor Theater on Wednesday evening next under the auspices of the Saint Agnes Guild of Holy Trinity Cathedral.

On "Holy Thursday" and "Good Friday" passion play pictures will be given at most of the local theaters.

It may interest MIRROR readers to know that our theaters are open every night of the year with the exception of Dec. 7, when all spectacles are prohibited. The day is known as "De Duelo Nacional," and corresponds to the American Memorial Day.

Sunday is the popular day for the masses here, and all theaters are generally crowded at the matinee and evening performances.

Miss Ina Caldwell, an American girl, recently returned to New York from a successful engagement as premiere danseuse of the Bracale Grand Opera company, at the Teatro Nacional. Her photograph appears in this letter. Miss Caldwell is seventeen years old. Her home is Somerville, Mass.

J. ELLIS NORRIS.

MANAGER GETS FREE LEASE

LA JUNTA, COLO. (*Special*).—The Rourke Theater was dedicated and opened under the management of J. W. Todd Feb. 16, who paid no money at the rental, and would not renew lease. Mr. Wonderly leased the house for one year in February, 1915. The Theater Association were so well pleased with his efficient management, that they gave him a lease for five years from Feb. 10, current year. Mr. Wonderly opened the first "movie" in La Junta in 1906. He started using three reels per week. He now uses thirty reels per week, showing the growth of the silent drama in eight years. Nine movie managers made failures here in that time.

The stage employes gave their tenth annual banquet Feb. 16. After the play the stage was cleared and covers laid for seventy guests. After the banquet the stage was cleared, and the Hawaiian Singers and Players (who were playing at the Wonderly) entertained the guests. Dancing on the stage commenced, and kept up the remainder of the night.

"The Birth of a Nation" March 9-11.

PAUL HANSEN.

CHANGES IN UTICA

UTICA, N. Y. (*Special*).—Wilmer and Vincent, who have managed the Majestic Theater as a legitimate house and the Shubert, first as vaudeville and lately as a picture house, have given up their lease of the Majestic and will confine their efforts to the Shubert, where they will present the leading road attractions. For the final week of pictures at the Shubert, the Lasky play "The Love Mask," with the two popular stars, Wallace Reid and Cleo Ridgely, did fine business. Majestic is playing a return engagement of "The Birth of a Nation."

Beginning May 1, the Avon will run Paramount pictures. Week April 24-29. "The Ne'er Do Well" attracted crowds.

Lumberg has the Old Soldier Fiddlers and other good vaudeville acts. Alhambra, Lillian Glish in "Sold for Marriage" and a Keystone comedy.

ARTHUR L. WILCOX.

AMATEURS IN NEW PLAY

PHILADELPHIA (*Special*). — "The Secretary" is the title of a four-act play written by Thomas McKean, of this city, and revealed for the first time at the Little Theater April 24, by a group of amateur performers selected from the ranks of the Plays and Players' Club and the Stage Society, with the author in the principal role.

TYRONE POWER AS STOCK STAR

The Mason Opera House, Los Angeles, has billed Mr. Tyrone Power, who has just finished an engagement at the local Selig Motion Picture Company's Studio to appear in Charles Rann Kennedy's play "The Servant in the House." The tongues of the entire theatrical colony, including legitimate and motion picture, are awag with expectancy concerning Mr. Powers's appearance.

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NEW HOUSE IN PROVIDENCE

PROVIDENCE, R. I. (*Special*).—Emery Brothers will erect a new theater, "the Majestic," and open it next Fall. The theater will be 120 by 190 feet. The exterior will be of white matt glazed terra cotta, with colored ornamental work. The lobby, 24 by 40 feet, will be lighted by a stained art glass dome and finished in marble, stucco, and bronze. Two marble stairways will lead to the balcony foyer, and there will be five direct entrances to it. The interior finish will be of marble, ornamental plaster, and bronze, and tapestry. On both sides of the auditorium will be loges. All floors are to be of tile, and there will be every convenience. The ceiling will contain a large ornamental dome, and be laid off in panels, which are to be decorated with paintings. The stage will be very large; the orchestra pit will be built for twenty musicians, and the house will seat 3,000. Martin B. Toohey will be manager.

ROBERT L. BUTLER.

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IN CANADA

MONTREAL (*Special*).—The Driscoll Stock company closed their season of thirty-four weeks at His Majesty's to a large house April 8. Members of the company received bouquets, and speeches of farewell were made. Unfortunately it looks as if Montreal would be stockless this Summer.

"Potash and Perlmutter" played at His Majesty's, April 10-15, to good business. Harry First and Abe White appeared in the leading roles and did good work. Harry Hanlon gave a clever sketch of Henry D. Feldman, and the rest of the supporting cast was a capable one. Henry Miller and Ruth Chatterton in "Daddy Long-Legs," April 24-29.

At the Princess "The Only Girl" played a return engagement, April 10-15, to good business. The cast of principals, with the exception of Helen Tyler, is the same. "Britain Prepared" (picture), April 24-29.

Long Tack Sam and his Chinese Troupe are the headliners at the Orpheum. The Stewart Sisters do a neat dancing act. Bert Kalman and Jessie Brown, Derkins Dogs, Hughey Blaney, "The Visitor," Julia Curtis, and Santley and Norton are other items.

W. A. TREMAYNE.

OTTAWA, ONT. (*Special*).—Russell: "Potash and Perlmutter," April 14-15, and matinee, to capacity audiences; curtain calls were frequent; best comedy seen here this season. "The Only Girl," April 24-25 (return engagement). "Rolling Stones," April 26.

Dominion: Week April 17, George Rolland and company in "The Vacuum Cleaners," Joseph C. Bernard and company in "Who Is She," Herman and Shirkey, Friscoe, and pictures to the usual capacity houses.

The Family, Week April 17, very good vaudeville and pictures to big business.

J. H. DUBB.

CALGARY, ALTA. (*Special*).—Miss Carolyn Lawrence, of the United Producing company, returned from New York this week, April 15. While East she made arrangements for the production of several big dramatic attractions by the firm. Next season this enterprising Canadian firm will have at least eight productions en tour, besides dictating the policy of four theaters and booking 120 one-night stands.

"Within the Law" closed its season April 29 at Portage la Prairie, and "Fine Feathers" will close about April 15. Both have had big success.

The Empire Players of Edmonton will go to the Grand, Calgary, for the Summer.

R. J. Lydiatt, of the United Producing company and Western Canada Theaters, Ltd., is in New York on business connected with the Western Canadian Circuit. James Murphy, a favorite member of Frank Morton's Bijou company, is in the hospital suffering from diphtheria.

A good Orpheum bill consisting of Bonita and Lew Hearn, Laurie and Bronson, Dan. P. Casey, Wilbert Embs and Helen Alton, Conlin, Steele and Parks, and the Gomez Trio drew good business at the Grand, April 10-12. Mutt and Jeff did big business April 13-15. At Pantages the Empire Four, Gen. Pisano, Brown and Jackson, Stephens, Bordeau and Bennett, and six stylish steppers pleased good-sized audiences.

EDMONTON (*Special*).—"Under Cover" this week's (April 15) offering of the Empire Players was the best all around performance they have so far given. Frances Shannon was well up to her standard in the principal female role. Miss Lamont and Miss Sheldon can always be depended upon for good performances. Horace Porter and Norman Wendell, two of the biggest favorites in the company, got all there was to be got out of Michael Harrigan and the Grafting Customs Officer. William Phelps was a capital Monty, and Jack Hayden impressed even his greatest admirers with his fine performance as Stephen Denby. The ladies of the company, as usual, displayed some beautiful gowns, and the staging was fully up to the high standard set by Mr. Summers. Business good. "Pair of Sixes" followed.

GEORGE FORBES.

TORONTO.—Royal Alexandra, April 17-22: E. H. Sothern in "The Two Virtues" to capacity business, composed of Toronto's exclusive social set. Comedy treat of the season.

Grand Opera House: "Rolling Stones" to big attendances. Too much praise cannot be accorded this splendid company. Harrison Ford, Leonard Doyle, and Margaret Brainerd showing to fine advantage.

Shea's: A fairly evenly balanced bill of which Dainty Mary Marble and Little Sam Chip are much the best. Frank Milton and De Long Sisters, Al. Herman, Lady Sen Mei are also entertaining.

Loew's: "The Sword of Fear" is well acted, and Harry Le Claire in his female impersonations. Prevost and Brown, Tiffany and Gillen, and Word and Mandeville score. Large attendance.

Hippodrome: "Frocks and Frills," Irene Hobson and company, and Silent Nora are the best of a good holiday bill, though all the acts are fairly good. Good business. Julia Marlowe, who is here with her husband, gave a stirring recruiting speech in front of the City Hall Monday; also Miss Carlisle, and Mr. Sothern spoke briefly. Work is progressing on the new theater on the Princess site in King Street; ready for opening in early Fall.

GEORGE M. DANTERE.

FAR AWAY IN HONOLULU

HONOLULU, April 20 (*Special*).—Bert Lytell and Evelyn Vaughn are on their way here to play a season of ten weeks at the Bijou Theater. They come direct from the Alcazar in San Francisco, and are going to open April 22 with "Kick In," with which they made such a hit on the Coast. They are bringing down all the latest releases in stock plays, and a successful engagement is predicted.

Richard Walton Tully made us a short visit, and was presented with a beautiful koa ukulele by the Promotion Committee of the city. Tully thinks that he can find somewhere in Hawaii a leading lady for his "Bird of Paradise." He says that he will not be satisfied until he gets a real Hawaiian girl to play the part of Luana.

Charles Wells is down here resting, and is looking as well as ever. Robert Lewers is directing the production of "The Taming of the Shrew," which is soon to be presented by local talent. Katharine, however, will be played by Miss Desmond Kelly, who has been in some notable New York productions.

Katharine Florence's little sister is happily married, and is living the simple life in Honolulu. We are anxiously waiting for Marc Klaw, and are getting ready to show him some great fishing.

Geraldine Farrar's "Carmen" is at the Liberty, and the Hawaii, National, and Empire are all devoted to movies.

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HARTFORD—NEW HAVEN

HARTFORD, CONN. (*Special*).—Thurston, the Magician, appeared before fairly large audiences at Parson's, April 27-29. It is probable that Parson's will be the house of a first-class stock company during the Summer months.

We had a very unique attraction at the Palace, April 27-29, in the person of Dr. Cook, explorer and lecturer of North Pole fame. Regardless of the truth of his claim, Dr. Cook is a picturesque and interesting speaker; the same may also be said of his views of the Far North.

The Hartford is doing very well at present. The "movie" houses are thriving. Hartford has several of the most attractive photoplay theaters in New England, and they are deserving of any patronage they receive.

NEW HAVEN (*Special*).—"The Dawn," a new comedy-drama by George D. Parker, at the Shubert, April 27-29 (first presentation on any stage). Robert Edison and Kathleen MacDonnell played leading roles. This play will shortly be seen in New York. "The Follies" appeared for two nights, April 24-25, at the Shubert, before large audiences; very good houses.

"On Trial" was the attraction at the Hyperion week April 24. All members did good work, especially Irene Summerly and Charles Carver. Miss Summerly's acting was especially worthy of mention; others in cast good; large attendances; audiences well pleased.

SEYMOUR WEMYSS SMITH.

NORWICH, CONN.

NORWICH, CONN. (*Special*).—The Davis Theatre, under the management of Mr. Al. Crear, continues the Triangle and Kerstone service of motion pictures with the best of results the house being crowded at nearly every performance. Three acts of Keith's vaudeville are also given, making an interesting and popular programme. Week April 1 the feature pictures were W. S. Hart in "Hell's Hinges," and Lillian Gish in "Daphne and the Pirate." The vaudeville numbers consist of Alexander Brothers, the Hollanders, and Pearl and Thomas. The Kerstone comedy features William Collier.

The Auditorium (Shannon and Egan, managers) still give the fine Paramount pictures with great success. The programme week April 1 consists of Marguerite Clarke in "The Prince and the Pauper," and Dorothy Donnelly in "Madame X," with Cahill's Ginger Girls, and a musical comedy company. Large audiences at this popular house.

At the two strictly motion picture houses, the Colonial and the Hillcrest, pleasing programmes of excellent films are given daily to good business.

EDWARD H. TIBBITS.

STEIN'S MAKE-UP

BRIGHAM ROYCE

Friends of Brigham Royce, well known as a leading man, will be glad to learn that he has returned again to the stage. Mr. Royce has been successful in giving Shakespearean readings in Baltimore and through Maryland. He has a Spring engagement in view, but has not made definite plans for next season.

Mr. Royce's forceful personality and exceptional talent contributed largely to his popularity and success as an actor.

ATLANTA OPERA WILD

ATLANTA (*Special*).—Atlanta enjoyed, week of April 24, its greatest treat of the season—grand opera. Music lovers in all sections and corners of Dixie helped to swell the attendance at all the operas, which broke all records of past years.

Caruso had the time of his life and Billy Delaney, the prima donna of the stage crew, declared that Atlanta was the best beat place to bone—that Georgia's musical town was Dixie's brightest asset. From an artistic, as well as a financial standpoint, the week was the most completely successful Atlanta has ever enjoyed.

Geraldine Farrar, who was prevented from coming on account of her illness, was sincerely missed. Tellegen's bride is wonderfully popular with Georgia audiences and her coming had been looked forward to with more than usual eagerness. But it was perhaps due to Miss Farrar's absence that a new star made such a lasting impression. Mme. Maria Barrientos, the Spanish coloratura, making her debut in Atlanta, swept local operagoers and the opera-craving visitors off their feet.

Caruso was most obliging during the week and won an ever warmer place in Atlanta's heart by appearing in three operas in the six days, making his bow in "Samson and Delilah" Monday afternoon; "Martha," Friday afternoon and "La Boheme" Saturday night. A touching scene that will never be forgotten by those who witnessed it was enacted during the week when the world's most famous tenor sang the lament of the blinded Samson in "Samson and Delilah" to Helen Keller, the world's most famous blind and deaf woman. By placing her fingers on the throat of the great singer, Helen Keller "heard" the song, which made the tears course down her cheeks. Caruso, singing the song as he had never sung it before, wept.

The operas rendered during the week were: "Samson and Delilah," "Lucia De Lammermoor," "La Sonnambula," "Aida," "Martha," "Die Meistersinger" and "La Boheme." "Lucia" and "La Boheme" were substituted when it was learned that Geraldine Farrar would be unable to appear. Miss Farrar was to have sung in "Madame Butterfly" and "Tosca."

It was conclusively proven that grand opera in Atlanta is not a novelty nor a new toy, but something that is wanted and genuinely appreciated, not only in this city, where it is staged at the spacious auditorium, but throughout the Southern States.

The presentation of "A Midsummer Night's Dream" on the campus of Agnes Scott College by the Black Friars, the dramatic club of the college, was notable for its finish and smoothness. Miss Jeannette Victor, president of the club and one of the prettiest girls in Georgia, distinguished herself in the role of Puck. Miss Laurie Caldwell, of Greensboro, Ga., another pretty Agnes Scott representative, gave additional brightness to the production.

WARD MOREHOUSE.

PITTSBURGH

PITTSBURGH (*Special*).—"Town Topics" was the attraction at the Alvin week April 24, and the S. R. O. sign was in evidence during the whole week. Sophie Tucker proved a popular successor to Trixie Friganza, and together with Bert Leslie, Cross and Josephine, and others, it proved a splendid cast. A season of English grand opera follows, the bill during the first week being "Tales of Hoffman" and "Carmen."

The Lyceum had a new play week April 24-29 in "Any Man's Sister." In the cast were Hollister Pratt, Blossom Baird, James Fulton, Alma Powell and others, all doing good work. "Uncle Tom's Cabin" May 1-6, closing the season.

Mercedes and Mlle. Stantone was the headliner of a good bill of vaudeville at the Grand. Blossom Seeley and Geo. Nash and company in "The Unexpected Happens," were features of the bill. Bessie Clayton May 1-6.

The Nixon has gone over to pictures. "Villa in Action and Fighting the Allies" April 24-29. The Pitt has "The Dumb Girl of Portici," featuring Pavlowa. The season of burlesque closed at the Academy April 22, and the Victoria Stock burlesque company is drawing fair houses. The Empire housed "A Trip to Japan," with a change of bill the latter half of the week.

Alice Fleming, leading woman of the Davis Stock company at the Grand, recited a poem by Samuel Harden Church, entitled "A Salute to Shakespeare," at the Shakespeare statue in front of the Carnegie Institute on Monday evening, April 24. Miss Fleming also placed a wreath on the statue which was made at the Botanical Gardens in Washington, D. C., and contributed by Congressman John Morin of this city.

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PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Strand, April 24-26: "The Heart of Nora Flynn," with Marie Doro. "The Man's Bride," "The Gamble," and "Some Honeymoon." "The Moment Before," with Pauline Frederick; "His World of Darkness," "The Passing of Hell's Crook," and "His Neighbor's Wife." April 22-29: business good.

Modern, April 24-26: Mme. Petrova in "Playing with Fire," "Hoodoo Ann," and "By Stork Delivery"; "The Raiders," with H. B. Warner, the "Oliv Scoundrel," and "Mademoiselle." April 27-29: fine business.

Empire, April 24-26: William Farnum in "A Man of Sorrow"; "Millstones," "Susie the Sleuth," the "Iron Claw" (No. 9: "Then I'll Come Back to You," "The Stampede," "The Battle Royal." April 27-29.

Emery, April 24-26: George Primrose and his company in an old-time minstrel show. In addition, Fidel McDonough, Albert and Joe Prince, and Dearie and the photoplays, "The Vital Question," "Strange Case of Mary Page" (No. 13); and others; George Primrose (retained). Zita, Hendrichs and Padula, "Anybody's Husband," a comedy and Belle Oliver complete the vaudeville. Photoplays are "The Crown Prince's Double," "All for a Girl," "Millionaire Billy a Convenient Burglar," and "The Boiler Makers' Day of Rest." April 27-29: record business.

R. L. BUTLER.

BIRMINGHAM AND C. S. A. VETS.

BIRMINGHAM, ALA. (*Special*).—The season at the Bijou and Jefferson theaters has closed, except that at the latter house "The Birth of a Nation" will be put on the week of May 14. This will be during the Confederate Veterans' Reunion, and a very large business is anticipated. This will make the third weekly engagement for this picture at the Jefferson since Jan. 1.

The Bijou had a short stock engagement recently and it was once again demonstrated that stock companies are not a howling success in this city.

The Lyric is playing to splendid business, and Manager Semon is wearing the indelible smile.

The Majestic has been sold to Louis Plaitz by Gen. Louis V. Clark, owner of the Lyric, and it has not been definitely announced what disposition will be made of it.

JAMES E. DEDMAN.

Marion Davis has been added to the list of principals for the new Ziegfeld "Follies."

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

Stock companies in comic opera seem to have the call. Rarely does such an undertaking fail. The Park Stock company of St. Louis, is a sample. THE MIRROR correspondent in that city, James Hagerman, Jr., sends some facts connected with the remarkable success of the company, which we are glad to use in this particular place. He writes:

"The Park Opera company celebrated its centennial week, April 24, in St. Louis, with a revival of 'Robin Hood.' It was the one hundredth consecutive week that this company has been in operation. In that period the doors of the Park Theater have never been closed. A part of the time the Park Opera company has alternated at the Shenandoah weekly, but the Park has, on those occasions, played the dramatic organization, 'The Players' at the West End house. The management is publishing a booklet containing the history of the company in pictures, which is already on the press. This book discloses that in the one hundred weeks the company has offered sixty different revivals, ranging from the lightest and frothiest of musical comedies to high-class comic operas such as "A Waltz Dream,' 'The Mikado,' 'The Girl in the Train,' 'Fra Diavolo,' and 'The Firefly,' and including the musical plays of George M. Cohan. They have had with them three stage directors of national note; Charles Sinclair, Alonzo Price and Fred Bishop. They have shown the following prima donnas: Maude Williams, Venita Fitzhugh, Eleanor Henry, Mabel Wilder, Lelia Hughes and Anne Bussert. Leading comedians: John E. Young, Roger Gray and Frank Moulan. Contraltos: Alice Hills, Margaret Crawford and Sara Edwards. Bassos: Francis J. Boyle and Overton Moyle. Tenors, Carl Haydn, J. Humbird Duffy, Franklyn Farnum, Roy Purviance, Tom Conkey and Arthur Buckly. During practically the entire time, Louise Allen has played soubrette roles. Other well-known people who have been members of the company during the past one hundred weeks are, Dan Marble, Matt Hanley, Billy Kent, Marguerite Strasselle, Mable Withee, Lillian Crosman, Charles Huntington, Royal Cutter, Harry Fender, Josephine DuBois, Elva Rader, George Natanson, James Stevens, and many others.

JACK ROSELEIGH'S SUCCESS

Jack Roseleigh is just rounding out his thirty-fifth consecutive week as leading man of the Keith Players, Union Hill, N. J. Although his engagement as leading man of this excellent company marked his first appearance in the East, Mr. Roseleigh is already one of the most talked of men in stock circles, and his popularity with playgoers in Union Hill is nothing short of phenomenal. His favorite roles are of the Western type, particularly the Virginian, his performance of which will, without doubt, rank equally with that of any attempted in this role. His portrayal of Uncle Tom in the famous play of the same name also attracted considerable attention and critics on the various dailies in New Jersey and New York City considered Roseleigh's performance the best ever in this difficult character. Among the more successful of his achievements were in "The Nigger," "Uncle Tom's Cabin," "Old Heidelberg," "Alias Jimmy Valentine," "Outcast," as Mephisto in "Faust," and as "The Virginian." Mr. Roseleigh has often been mentioned as the possible choice for the leading role in "Red Saunders," which has been dramatized from the popular stories of the same name by Henry Wallace Phillips, by Willard Holcomb. However, it seems that theatergoers in Jersey cannot see enough of Roseleigh and he will probably spend many more weeks as the leading man of one of the best stock companies in the country.

E. A. GREWE, JR.

KANSAS CITY STOCKS

KANSAS CITY (*Special*). — Dubinsky Brothers Stock company are now in their forty-sixth week at the Garden Theater and continue to big and well pleased houses. The current bill is a dramatization of Rex Beach's "The Spoilers," a red blooded play highly punctuated by revolver shots, during which Ed Dubinsky stages a very realistic fight. Miss Irene Daniels as Helen Chester and Barney Dubinsky, the popular juvenile, as Drury Chester both score heavily. Miss Eva Craig and James Bysell also handle their parts very acceptably. Last week's bill, "Lena Rivers," drew big crowds in spite of its being Holy Week. Underlined: "Ishmael."

Current week, Miss Eva Lang, Kansas City's own particular actress, will open a six weeks' stock starring engagement at the Grand Opera House. The initial bill will be "Jerry."

It has been announced that the "Willis Wood," our theater beautiful, which has been housing feature films for the past two years, will, next Fall, revert to its former policy of high class stock.

J. R. MCCLEERY.

COLONIALS IN CLEVELAND

CLEVELAND, (*Special*). — Further announcements have been made regarding additions to the Colonial Stock company, which begins its Summer run at the Colonial May 8. Miss Dorothy Mackaye will portray ingenue roles, and Miss Caroline Harris will look after the character parts. Miss Grace Goodall has been engaged for the position of second woman. Previous announcements included the names of Barnard McOwen, Wilson Day, and the leading characters, May Buckley and Thurston Hall. The opening play has not yet been decided upon. It will be selected from "The Outcast," "On Trial," "Sadie Love," "The Dummy," and "Under Cover." Interest is keen in the forthcoming concert of the Singers' Club which closed its twenty-third season at Gray's Armory, April 27. Anna Case was the soloist.

R. A. HAYES.

HATHAWAY PLAYERS, BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Miracle Man," week April 24, gave a fine production, to large and interested audiences. Julian Noa as "Doc" Madison, the leader of the crooks, essayed the role very creditably. Ruth Lechler, as Helena his accomplice, was excellent. William H. Dimock as The Patriarch gave a dignified and praiseworthy portrayal. John B. Whiteman as Michael Coogan the Flopper furnished some good comedy and made a hit. Herbert DeGuere as Tom Holmes did a good bit of character work. Leah Javne as Mary, and Nathalie Rounds as Eddie Holmes deserve mention for effective work. Walter Bedell, Nolan Leary, Forrest Abbott, Marion Chester and Kathleen Barry did well in their respective roles. "Help Wanted," week of May 1.

W. S. PRATT.

THE ALCINE PLAYERS,

Sterling Stock Company That Has Opened a Summer Season at Flint, Mich.

Left to Right, Standing: Frank Hawkins, Charles Husted, Charles Carroll, Edmund Roberts, N. B. Riley, James A. Bliss (Director), Arling Alcine, Hugh Graeser, William Lloyd, Guy Kibbee, R. P. Knotts (Manager).

Seated: Florence Lewin, Mrs. William Lloyd, Lauretta Allen, Grace Hamilton, Marie Palmer, Mercedes Lake, Aurel Burtis.

"THEY WHO FAIL," CURTAIN RAISER

SPOKANE, WASH. (*Spokane*).—AMERICAN: Spokane has met Ernest Wilkes as director and actor but he was presented this week as a playwright in his own original one-act play, "They Who Fail," which was offered as a curtain-raiser for the regular offering of the stock company, "Mrs. Wiggs of the Cabbage Patch." Mr. Wilkes appeared in his playlet and scored as actor as well as author. In the Kate Douglas Wiggin drama Miss Effie Ober, character woman, came into her own in the name part. Miss Mabel Gilbert shared the comedy honors with her as Miss Hazy. J. Anthony Smythe gave a humorous portrayal of the thirsty Mr. Stubbins. Ralph Cloninger, Evelyn Duncan and Louis von Wiethoff also scored. "The Law of the Land" is underlined.

Harry J. Leland, formerly stage director of the Ernest Wilkes Stock company at the American theater will shortly return to resume that position. Recently he has directed productions in Seattle for the company. With the closing of the Tacoma company Miss Willamere Wilkes, a sister of the general director, will assist in stage direction at the Metropolitan theater in Seattle. Leland's return to Spokane will strengthen the company considerably, as it will enable Louis von Wiethoff, the present stage director, to resume his regular place as character man. Mr. Leland will play parts in addition to directing. The company has been further strengthened by the return of Thomas M. Sullivan.

ROBERT S. PHILLIPS.

MOZART PLAYERS IN ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players had a banner week April 24-29, with "Mrs. Wiggs of the Cabbage Patch," the wholesome comedy drawing large and delighted houses. Minnie Millen joined the company for the week and made a big hit in her old part of Miss Hazy. Harry E. McKee, as Mr. Stubbins, divided honors with her and did clever work. Alice Clements was a winsome Lovey Mary and Victor Browne pleased as Billy Wiggs. Gail Truitt was an adequate Mrs. Wiggs. Alma Rutherford returned to the cast after an illness of several weeks and as Miss Lucy was warmly received. Nan Crawford, a new-comer, did well as Mrs. Eichorn. Harold Salter was a good Mr. Wiggs and Peggy Cameron, as Asia, and Jack McGrath as Chris Hazy helped greatly. Others seen to advantage were Ruth Byles, Anna May Salisbury, Cliff Hyde, Joseph Latham, Lee Parks, Davis Rogers, Henry Boulli and Roy Lee. "A Fool There Was," May 1-6.

J. MAXWELL BEERS.

NEW MANAGEMENT AT FALL RIVER

FALL RIVER, MASS. (*Special*).—Premier: Under new management this theater reopened with the Knickerbocker Stock company April 22, presenting "The Woman He Married" with Charlotte Bolton, Maude Grafton, C. O. Berry and Chas. Kyle in leading parts. The entire company made a good impression, C. O. Berry, Charlotte Bolton and J. S. McLaughlin were excellent. The stage settings were very good. "The Way of the West," 24-26, was presented, with good results. C. O. Berry, Dorothy Horr and Harry Rennels gave excellent support. "The Village Parson," 27-29, was given a good production. C. O. Berry, Chas. Kyle, Harry Rennels, Charlotte Bolton and Dorothy Horr were seen to good advantage in well played parts; well staged, good attendance.

Savoy: The John Meehan Players arrived from New York 24 and rehearsals commenced at once. Season opened May 1, with "On Trial." Miss Laura Arnold has been engaged for leading woman in place of Florence Carpenter who is ill in New York. The outlook for a successful season of stock is most promising; all indications point that way; every member of the company comes well recommended as to their ability, and with John Meehan at the head success is assured. Mrs. Pauline Boyd, who has had large experience in the stock field will manage the company.

W. F. GEE.

FISHER PLAYERS IN FARCE

ST. PAUL, MINN. (*Special*).—The Ernest Fisher Players returned to the field of farce April 23-29, and presented Elmer Harris's "Your Neighbor's Wife" at the Shubert. The play is perhaps better known in its more recent musical comedy form as "So Long Letty." Mr. Harris could easily have made a wonderful short cast farce out of his material, of the "Climax" species, with only four characters for the complete cast. As it is, the burden of the play is carried by four people: Duncan Penwarden, Florence Stone, Earl Lee, and Agatha Brown who interpreted with rare humor and finesse the characters of Mr. and Mrs. John Robbins and Mr. and Mrs. Harry Miller respectively. Molly Fisher was a chic Sally Potter and Robert Russell as Billy Hall was her good-looking lover. Frederic Van Rensselaer as Brown was excellent during the few minutes he was on the stage. Dwight Meade will make his first appearance with this company in "Too Many Cooks," 30-May 6. The Bainbridge Players from the Minneapolis Shubert will play "On Trial," May 7-13; the Fisher Players will go to Minneapolis that week and play "Nearly Married."

GREATER NEW YORK STOCK

KEITH'S BRONX.—Nothing more ridiculous than Walter P. Richardson and Fred C. House in feminine garb was ever shown by the B. F. Keith Players at the Bronx Theater. "Alma, Where Do You Live," was the offering, week of April 24, and the above-named players are responsible for convulsing the audience to the extent of interfering with the progress of the play and of prolonging the playing time. Celia Mavis, who appeared in the road production of "Alma," sang and played the title role charmingly, winning numerous encores. Walter P. Richardson as Theobold Martin and Fred C. House as Gaston Duval were exceedingly funny and Walter Marshall was an amusing Count Bolivario. Russell Parker registered a big sized hit as Pierre Le Prach and won many recalls in his scenes with Miss Mavis. Luella Morey scored as Theobold's wife and Albert Gebhardt as Piquart. Edwin Abbey as Renault, Frances McGrath as Louise, Margret Fielding as Germaine and William Seele as Dunlor contributed to a most enjoyable performance. Week of May 1, "The Song of Songs."

IDA C. MALCOMSON.

ELSMERE:—The Elsmere Players presented "Innocent" last week and while the play itself was without fault, it was not what might be termed a "stock attraction." Welba Lestina as Innocent gave a characterization that was flawless, while Clay Clement as Bela Memzetti rendered some real "heavy" work. William Blake as Horace Irving pleased, as did Harry Hugenot as Von Gugen. Other parts were enacted by Dave Chase, Henrietta Goodwyn, Carroll Daly, Harry Hoy, Rob Kommel, James P. Burtis, the latter, by the way, has now been elected to the position of announcing forthcoming productions, which he does in a manner as to keep the house in continuous uproar. Next week "Men" is to be produced for the first time on any stage.

R.

TWO STOCKS IN ROCHESTER

ROCHESTER, N. Y. (*Special*).—Further announcements of the Manhattan Players at the Lyceum state that besides the two leads, Paula Shay and Frederick Meads, the company will include Oza Waldrop, playing ingenue leads; James Spottswood, juvenile player from "Abe & Mawriss," Ethel Wilson, Robert Middlemas, James T. Galloway, Alice Butler, character roles, Tessa Kosta and John Lee.

The Arden Players gave a performance of "As You Like It," at Exposition Park April 24. This is the first of several Shakespearean revivals by amateur companies to be made this Spring.

Susan Tompkins, the well known Rochester violinist, formerly with Sousa's Band and vaudeville has been engaged to organize and direct the orchestra at the new Picadilly Theater on Clinton Avenue North.

Manager J. H. Moore of the Temple Theater opened May 1 for the Summer with the Temple Players, formerly known as the Auditorium Players of Baltimore. Their first bill was "Sauce for the Goose," played for the first time in Rochester. The leads were Grace Huff and Carl Anthony. Others in the company will be Teresa Dale, Eddie Boyd, Georgie Woodthorpe, Forrest Orr, Robert E. Homans, Robert McCliung, Edith Hooper, and Edward Evans.

This company will be in competition with the Manhattan Players, directly across the road, and the outcome will be eagerly watched, as Rochester has never before successfully supported two stock companies.

B. HENRY LEFFINGWELL.

NEW POLI PLAYERS, "ON TRIAL"

HARTFORD, CONN. (*Special*).—"On Trial" was presented before capacity audiences week April 24 by the New Poli Players. Although this was the first time any of the members of the company, with one exception, had ever appeared in Hartford, the play scored an immediate success and certainly both players and management deserve the highest commendation. Miss Enid May Jackson portrayed a role which calls for the maximum of effort and she succeeded admirably. James Crane and James Moore both did very excellent work. Gilberta Faust, who was a valued member of the old Edmund Elton-Leah Winslow company, was warmly welcomed. E. Eugene Weber and J. Irving White showed themselves to possess unusual talent. Others in cast satisfactory. All in all, the new company scored a decided success. Edwin Reilly, manager, made a brief announcement in regard to future attractions which was received with much applause. A new song from the pen of James Thatcher was rendered between acts. It is entitled "Welcome, Mr. Poli," and is hardly up to the standard of Mr. Thatcher's other compositions. Strange though the comparison may be, it reminds one somewhat of "The Holy City." On Monday evening a large number of members of the Connecticut Bar Association attended as guests of the management. Next week "Sinners."

SEYMOUR WEMYSS SMITH.

James and Bushnell, Seattle.

DWIGHT A. MEADE.

A Young Stock Actor With a Fine Record.

Dwight A. Meade with the Ernest Fisher Players, St. Paul, Minn., for the Summer, leading man. Past season Auditorium Stock company, Kansas City, Mo., leads. Grace Hayward Stock, Chicago, leads. For two solid years leading man Oliver D. Bailey Stock, Seattle, Washington. Leading man for Adelle Blood, Louisville, Ky. Also about six months in pictures with the Essanay Film Company. Mr. Meade is most conscientious in his work, and personally is what is known in the profession and outside as a charming fellow.

STERLING STOCK IN RICHMOND, VA.

RICHMOND, VA. (*Special*).—Indications are that Richmond is once again to have a real stock company. Manager Leo Wise, of the Academy of Music, states that a company of professionals, managed by a professional and conducted along the lines of stock companies in the largest cities where stock work is at its best, will be installed and directed here by E. D. Price, who was for years engaged in the direction of stock companies in Los Angeles and San Francisco, before he came East and formed connections with the big producers of this section. He represents George C. Tyler and Klaw & Erlanger with "Pollyanna," and became interested in the Richmond field when he brought that charming play here a few weeks ago. His association with "Pollyanna" also convinced him of the ability and appeal of the young English actress, Patricia Collinge, who was last seen here in the title role in that play, and before, in the original "Everywoman" company. Miss Collinge will appear during the first two weeks of the stock season, which opened May 1 with "Merely Mary Ann."

Others engaged are: Joseph Tanner, formerly with "Peg o' My Heart;" Arthur Hohl, a capable character man; William L. Nolte, juvenile of one of the "Twin Beds" companies; Louis Haines, comedian; W. A. Whitecar, character actor; Mona Kingsley, second woman, who is said to be beautiful; Marie Baer, ingenue, formerly of Philadelphia's Little Theater; Helen Tracy, character woman; A. J. Edwards, art director; Percy Ripple, formerly with "Pollyanna," stage manager, and Walter Darrell, scenic artist. Seats are selling fast for the great May Festival under the auspices of the Wednesday Club, Richmond's annual musical event. This year some of the attractions will be as follows: Metropolitan Opera House Orchestra, Martinelli, Culp, Amato, Braslau, Anna Case, Geo. Copeland, pianist, Wednesday Club chorus, and other star attractions.

Corbin Shield, of this city, who is widely known in theatrical circles, has accepted the position of manager of the Peabody Theater in Baltimore, and will soon make his home in the Monumental City. Mr. Shields has been in the theatrical business about twenty years, and is considered one of Richmond's best informed theatrical men, and we wish him much success in his new field.

NEAL & MCCONNELL.

Announcement has been made of the engagement of Olive Reeves-Smith, daughter of H. Reeves-Smith, the actor, to Lieut. Ralph Hatten of the British army. Miss Reeves-Smith is appearing in "Come to Bohemia."

Frank Howe, Jr.

PLAYS

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"THE OLD HOMESTEAD" BY STOCK

BALTIMORE (*Special*).—The Poli Company entered new fields last week when they presented "The Old Homestead," indelibly associated with the beloved Denman Thompson. As a test of their versatility, nothing better could have been selected. After a remarkable performance of "The Yellow Ticket" the previous week, in which Florence Rittenhouse, Richard Buhler and J. Hammond Dailey scored real triumphs, and gave a performance 100 per cent finer than that seen when the same play was given by a road company at the same house a year ago, their work this week is all the more of a contrast. Miss Rittenhouse is so sincere and compelling in everything she does that she moves her audience to real sympathy for the character she is at the moment portraying. Mr. Buhler's work has improved steadily from the first week, and he plays with a wonderful amount of virility and naturalness. In "The Old Homestead," Ed. Wade joined the Poli forces as a guest, enacting Uncle Josh. His performance was splendid and he brought back vivid memories of Thompson. The other members of the company without a single exception played well, which is saying a great deal for rural comedy. The play was rather well staged.

I. B. KREIS.

PARK AND SHENANDOAH

ST. LOUIS, (*Special*).—At the Park Theater week April 24, the Park Opera company has celebrated its one hundredth continuous week with a brilliant revival of "Robin Hood," introducing to St. Louis the successor to Mabel Wilber, Miss Anne Bussert, new prima donna. Miss Bussert has earned commendations from all sources with her charming singing in the role of Maid Marion. Reviewers have universally approved the selection of the management. A new basso, Mr. Overton Moyle, as Will Scarlet, has won plaudits, also. Frank Moulan was supreme in the comedy role of the Sheriff, ably supplemented by one Billy Kent, as Guy of Gisborne. Louise Allen, Annabelle; George Natanson, Little John; Royal Cutter, Friar Tuck; and especially Sarah Edwards as Alan-a-Daled, have made hosts of new admirers with the exceptional work. At the Shenandoah, Miss Chrystal Herne and The Players are doing well in "Cousin Kate." The Drama League is in session this week and many interested visitors have inspected the companies at both the Park and Shenandoah. Chrystal Herne, May 1-7, in "The Marriage of Kitty." The Park Opera Company in "Robin Hood," 1-7. JAMES HAGERMAN, JR.

DAVIS CO. IN SHAKESPEARE

PITTSBURGH, (*Special*).—The most important theatrical event during the week of April 24 was the presentation of "The Taming of the Shrew" by the Davis Stock Co. at the Grand, in celebration of the Shakespeare Tercentenary. Alice Fleming in the role of Katharine again proved her ability as an exceptional leading woman, playing the role in an effective and praiseworthy manner. Robert Gleckler, as Petruchio, made his bow as leading man and was given a hearty and cordial reception. His Petruchio was capitally done. Graham Velsey was the Lucentio of the piece, and proved himself a master of blank verse. Ainsworth Arnold (a new acquisition) made his initial appearance as Tranio. Teris Loring was a capable Bianca, and W. J. Florence was cast as Baptista. Dennis Harris was Sly, Coates Gwynne the Hortensio, and Herbert Denton had the role of Gremio. Earl Mitchell, Mabel Carruthers, Ann Warrington, Redmond Flood, S. C. Halsey, Ed McHugh, Hugh Harper and others completed the cast. Credit is certainly due the above named cast for its successful efforts, and the stage directors, Dennis Harris and Harry MacFayden, gave the production an elaborate and artistic mounting. "The Taming of the Shrew" proved quite an event at the Grand and was received enthusiastically by overflowing houses. Samuel Harden Church of the Carnegie Institute, delivered a short address Monday night on the Bard of Avon. "Fine Feathers," week May 1. D. JAY FACKINER.

BROWNELL-STORK, NEWARK

NEWARK, N. J. (*Special*).—The Brownell-Stork Stock company presented "Forty-five Minutes from Broadway," at the Orpheum, April 24-29. Clifford Stork returned to the cast and again gave us his splendid portrayal of Kid Burns, which he gave us several seasons ago. Mabel Brownell was as charming as ever as Mary. The entire cast was good, including Enid Morel, Margaret Dills, Grace Lockwood, Alfred Lunt, Grant Ervin, Joseph Sweeney, Hallet Bosworth, Charles Christie, James R. Garey and Bobby Livingston.

Charles Dingle appeared at the Palace and met with excellent success.

GEO. S. APPLEGATE.

SALT LAKE CITY

SALT LAKE CITY (*Special*).—The Wilkes Stock company, presented "The House Next Door," week April 16 to good business. Paul Harvey and Ferdinand Munier as the heads of the two families were each highly satisfactory. The make-up of the former as the white-haired old man was a disguise so complete as to deceive many of his most ardent admirers. Nana Bryant was popular and pleasing as she always is. Cliff Thompson, Merle Stanton, Charlotte Treadway, Claire Sinclair were each good.

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Hathaway Players Brockton, Mass.
At Liberty After May 20

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Week of May 1st, Montauk Theatre, Brooklyn.

HAZELL COX
"AROUND THE MAP" Management KLAW & ERLANGER

VIVIENNE SEGAL
With "THE BLUE PARADISE"
Management MESSRS. SHUBERT

WILLIAM RICCIARDI
"MAESTRO CEREALE" in "THE GREAT LOVER"
Management COHAN and HARRIS LONGACRE THEATRE

CHICAGO

The White Rats Put One Over and Get the Place — At all Houses

CHICAGO (*Special*).—Whether or not legitimate managers and vaudeville managers had combined to fight the possibility of the proposed union shop of the White Rats and Actors' Equity Association seems to have been settled when the vaudeville people tried to bring sufficient influence on the Cort Theater in Chicago to drive the White Rats' open meeting from that theater to some other hall.

William Morris took Joe Birnes, deputy organizer of the White Rats Actors' Union, to Sport Herrman, manager of the Cort, and he was told that there was to be an open meeting at which Wilton Lackaye, Harry Lauder and others were to speak. Herrman rented the theater and accepted the money named, giving a receipt for the amount.

A little while later C. S. Humphrey, manager of the Mid-West department of the Vaudeville Managers' Protective Association, called up Herman and wanted him to cancel the date. Herman refused. Humphrey told him that Harry Mountford was to speak. Herman said it was impossible for him to cancel the date—that he had taken the money, and anyhow that if the Rats did not have that theater they would meet some other place. J. J. Murdock went to H. H. Frazee, in New York, so it is reported, but Sport Herman insisted on maintaining the position he took when the matter came to his notice.

"The World of Pleasure" opens a Summer run at the Palace Music Hall May 15.

Will Stanton has returned to Chicago after a sixty-four weeks' season with "Maid in America."

Maude Adams comes to the Blackstone May 15 and will remain a fortnight.

"Experience" ran seventeen and a half weeks at the Garrick before removing to the Chicago Theater.

The Ringling Circus completed its engagement at the Coliseum last week; it did big business.

The Actors' Fund benefit at the Auditorium last Friday proved a very successful affair.

Blackstone: The Boston Grand Opera company holds forth with Pavlowa announced for every performance.

Cohan's Grand: "Molly-O" is enjoying a degree of prosperity which indicates a profitable engagement.

Garrick: Grace George opens this week in Shaw's "Major Barbara."

Olympic: "So Long Letty" has caught public favor and is doing a paying business.

Power's: Henry Miller and Ruth Chatterton are appearing in "Daddy Long-Legs."

Illinois: Montgomery and Stone continue their long run with "Chin Chin."

Chicago: "Experience" is drawing the people to this out of the way place, formerly the American Music Hall.

Princess: "Hobson's Choice" opened last week and is being fairly well received.

Cort: "A Pair of Queens" opened Sunday night last after a week's tryout at Toronto.

National: "On Trial" is presented this week by a company especially organized for two weeks in Chicago. Harry L. Minturn played the leading male role at the Victoria last week, but is succeeded by Maelyn Gates this week, as Minturn is under contract to that house. Dorothy LaVerk, a newcomer to Chicago, whose work with travelling companies has brought her prominently into the public eye, has Emily Ann Wellman's role, and her performance is to be favorably compared with the splendid acting of the better known woman.

Victoria: Harry L. Minturn is seen in Julian Eltinge's role in "Fascinating Flora" and makes a very amusing character in skirts, handling the role admirably. E. E. MEREDITH.

BOSTON GRAND IN ST. PAUL

ST. PAUL, MINN. (*Special*).—The engagement of the Boston Grand Opera company and Pavlowa Ballet was a great success at the Auditorium April 24-26. The two most striking novelties were "The Love of Three Kings" and the ballet "Cornelia." The other operas, "La Boheme," "Madame Butterfly," and "Pagliacci," were warmly welcomed as old friends. Hiram D. Frankel, who controlled the local managerial reins, and who has acted in the same capacity for a number of similar important affairs, should be congratulated on everything running so smoothly at the "front" and "back" of the house.

Metropolitan bookings include "The Only Girl," April 30-May 6; "Nobody Home," May 7-13; Taylor Holmes in "His Majesty Bunker Bean," May 14-20; "Dumb Girl of Portici" (film), May 21-27. The house will remain open till June 17.

Anna Held, in addition to headlining at the Orpheum, made an eloquent appeal for world peace at the Rotary Club, and sold newspapers for charity. Mary Gray, Dorothy Brenner, and Ward and Faye were others prominent in the Orpheum bill. Valeska Suratt will headline May 7-13, and Emma Carus and "River of Souls" May 14-20. JOSEPH J. PFISTER.

BUFFALO

BUFFALO, N. Y. (*Special*).—At the Star Theater, April 24-29, the Bonstelle company opened its Spring stock season with "Beverly's Balance." The play had never been seen here before and proved a tremendous success. Miss Bonstelle played the role of Beverly. Overflow houses.

"Experience," seen at the Teck, April 24-29, had its first presentation here. Emmett C. King was seen in the role of Experience. Fair houses.

"The Forest Fire," a three-scene spectacle, a thriller at Shea's Theater, April 24-29, was the top-liner. Valerie Bergere in a new sketch, "The Little Cherry Blossom," scored another success. The others on the bill were all very good.

A playlet entitled "The Sword of Fear" and the San Carlos Opera company were the headliners at the Lyric, April 24-29.

Watson and Wrathe presented a double bill at the Gayety, April 24-29, which drew capacity houses.

At the Olympic, April 24-29, Mento Moore presented a singing and dancing revue entitled "Hello, Girls, Hello." J. W. BARKER.

BIG BENEFIT IN 'FRISCO

A fund is being raised in San Francisco to purchase and keep intact the Building of Fine Arts, the architectural masterpiece of the Panama-Pacific Exposiiton. A monster entertainment to help the movement was held April 29. Trixie Friganza, De Wolf Hopper, Tina Lerner, Vladimir Shavitch, her husband, Elsa Ruegger, May Robson, Clarence Exdy, members of the Peluso Opera company; Florence Reed, and Malcolm Williams, stars of the Alcazar; Beatriz Michelena, Jack Story, with May Robson company, Smith Davis, Del Laurence and Florence Oakley, Fanny Brice, Andy Rice, and Little Lord Roberts appeared for the cause. A. T. BARNETT.

WASHINGTON

California Girl in "The Bird of Paradise"—Submarine Scenes to a Few

WASHINGTON, D. C. (*Special*).—"The Bird of Paradise," that interestingly attractive drama of modern Hawaii, Richard Walton Tully's popularly successful play under Oliver Morosco's personal direction, for its third return engagement at the Belasco, crowds the opening night of the current week with a very large audience of fashion and distinction present, the occasion being under society patronage and direction a local benefit for a worthy charity. Carriotta Monterey, a talented young Californian, is the new "Luana," scoring a most charming success.

"The Birth of a Nation" enters its third week at the National, continuously sold out days in advance.

Edgar Selwyn's successful play, "Rolling Stones," is the Poli Players very happy selection for the present week's presentation by this favorite organization. The cast is headed by A. H. Van Buren, the popular leading man, who returns from New York after a week's vacation. Monday afternoon at Poli's the Paint and Powder Club of Baltimore presented their new successful musical comedy, "Dear Dorothy," to a large and enthusiastic audience for the benefit of the Christ Child Society. Manager Fred G. Berger has a spectacular production of "Faust" in complete preparation for the coming week.

Keith's ushers in the month of May with Adelaide and Hughes, spectacular dancers, "Holiday's Dream," an aquatic sensation, with Mildred Macomber and a score of models. The remaining programme presents a list of favorite leaders in Pat Rooney and Marion Bent, Harry Cooper, Dolly Connolly and Percy Wenrich, Allan Dinehart and company in "The Meanest Man in the World," Marion Weeks, the seventeen-year-old coloratura soprano prima donna, and Kartetti the wire walker, with Pathe's newest pictorials of happenings.

A special exhibition for the benefit of Washington motion picture exhibitors was given at the conclusion of the regular programme at Loew's Columbia Theater last Tuesday night, when the first three chapters of "The Secret of the Submarine," a new serial film story produced by the American Film Company of the Mutual group of producers. The story of "The Submarine" was written by E. Alexander Powell, who was correspondent for the New York World at the beginning of the war in Europe, and has since made a lecture tour of the United States, and the film is a preparedness story. The cast includes Thomas Chatterton, Juanita Hansen, Lemar Johnstone, William Tedmarsh, George Clancy, Hylda Hollis, George Webb, and others. The exhibition was a private view for invited guests of the Mutual Film Corporation through the courtesy of Marcus Loew. Charles E. Abey had charge of the reception.

Barnum and Bailey spread their white tents May 8 and 9 for four exhibitions on the circus grounds, North Capital and F Streets Northeast.

Hazel Dawn, musical comedy star and photo-player, who was first introduced to Washington in "The Pink Lady," and William Courtney, Jr., led the grand march of the ball given at Convention Hall Monday night of the past week for the benefit of St. Ann's Infant Asylum. Miss Dawn and Mr. Courtney are with the Famous Players' company. They were sent to Washington to participate in the ball as representatives of that concern.

Burr McIntosh gave a good-natured talk Sunday afternoon and night at the Belasco on "Pro-United States or the United States and its Menaces." JOHN T. WARDE.

BROOKLYN, N. Y.

The Calburn Opera company returned to the Majestic week April 24, after an absence of two weeks, offering Victor Hubert's "Mademoiselle Modiste." The performance was given with the usual vim of the company, Miss Florence Webber being particularly effective as Fifi. She was well supported by the other members of the cast, which included Forest Huff, Nella Brown Robinson Newbold, Edward Metcalfe, Billy Lynn, Leslie Elliott, Roger McKenna, Eva Ollivatti, Marion Chase, Margaret Nelson, and others, and they all received a hearty welcome. This week, through popular request, Manager Callahan produces the famous opera, Balfe's "Bohemian Girl," which, in turn, will be followed by "Naughty Marietta." In addition to the regular cast, Mr. Allen, of English fame, has been specially engaged.

"The House of Glass" scored at the Montauk week April 24, presenting a well-balanced cast to excellent business. Continuing its long list of demanded plays, "Daddy Long-Legs," current week, successfully presented a short time ago. George Allison, formerly of the Crescent Stock company, Brooklyn, was seen as Jervis Pendleton.

The Triangle programme included another galaxy of stars.

Manager Blatt, of the Bushwick, is causing a great deal of interest in a popular vaudeville star voting contest from the result of which he will present an all-headliner bill.

MERKLINGER, Jr.

ANGLIN, BLINN HIT IN ALBANY

ALBANY, N. Y. (*Special*).—Margaret Anglin, Holbrook Blinn and associate players appeared at Harmanus Bleecker Hall April 22 in a revival of Oscar Wilde's comedy "A Woman of No Importance." The performance proved one of the season's best attractions and scored a complete triumph, drawing large and thoroughly representative audiences, including the members of the Albany Drama Society, which has indorsed the play. In addition to the co-stars the supporting company was exceptionally capable.

Max Spiegel's "Merry Rounders," at the Empire, provided an entertaining burlesque programme, which attracted crowded houses week ending April 9.

At Proctor's Grand the leading features were Don Alfonzo Zelaya, piano recital; Fred C. Hagen and company, Clover Leaf Trio, Fred and Annie Pelot, Novelty Minstrels, and Charley and Fanny Van. Big business prevailed for the week. GEORGE W. HERRICK.

Emilie Polini has replaced Christine Norman in "The Unchastened Woman."

STEIN'S
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MAKE-UP

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Boston 24-May 6. Detroit 8-13.
ANGLIN Margaret, and Holbrook Blinn (Henry B. Harris Est.): N.Y.C. April 24—indef.
BARRYMORE, Ethel (Chas. Frohman, Inc.): Schenectady, N. Y., 3, Springfield, Mass., 4, New Haven, Conn., 5-6, Boston 8—indef.
BIRD of Paradise (Oliver Morosco): Washington 1-6.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.
CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.
CO-RESPONDENT, The (Messrs. Shubert): N.Y.C. April 10—indef.
DADDY Long-Legs (Henry Miller): B'klyn 1-6.
DALY, Arnold: N.Y.C. April 24—indef.
DAWN, The (A. H. Woods): Boston 1—indef.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.
DREW, John (Chas. Frohman, Inc.): Lansing, Mich., 3, Kalamazoo 4, Ann Arbor 5, Grand Rapids 6.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.
FAVERSHAM, William (Leonard L. Gallagher): Findlay, O., 3, Lima 4, Mansfield 5, Erie, Pa., 6, Akron, O., 8, Canton 9, Wheeling, W. Va., 10, Youngstown, O., 11, Elmira, N.Y., 12, Binghamton 13.
FEAR Market (H. G. Fiske and Geo. Mooser): N.Y.C. Jan. 26—indef.
FISKE, Mrs. (Corey-Williams and Ritter, Inc.): N.Y.C. Jan. 18—indef.
GEORGE, Grace: Chgo. 1—indef.
HEART of Wetona (Chas. Frohman-David Belasco): N. Y.C. Feb. 29—indef.
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.
HOBSON'S Choice (Messrs. Shubert): Chgo. April 24—indef.
HOLMES, Taylor (Joseph Brooks): Omaha 4-6.
IRVING Place Theater: N.Y.C. Sept. 1—indef.
IRWIN, May: Boston April 3—indef.
IT Pays to Advertise (Cohan and Harris): Phila. March 13-May 6.
JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—indef.
JUSTICE (Corey-Williams Ritter): N.Y.C. April 3—indef.
MANN, Louis (Messrs. Shubert): Boston April 24—indef.
MAUDE, Cyril: Phila. April 24—May 6.
MELODY of Youth (Jas. K. Hackett and George C. Tyler): N.Y.C. Feb. 16—indef.
OMAR, the Tentmaker (Tully and Buckland): Ishpeming, Mich., 3, Marquette 4, Menominee 5, Appleton, Wis., 6, Oshkosh 8, Fond-du-Lac 9, Madison 10, Ft. Wayne, Ind., 11, Battle Creek, Mich., 12, Adrian 13, Jackson 15, Saginaw 16, Port Huron 17.
PAIR of Silk Stockings (Winthrop Ames): Phila. April 24—indef.
PAIR of Queens (H. H. Frazee): Chgo. April 30—indef.
RIO Grande (Chas. Frohman, Inc.): N.Y.C. April 4—indef.
ROLLING Stones (Selwyn and Co.): Detroit 1-6.
SKINNER, Otis (Chas. Frohman, Inc.): 'Frisco 1-13.
SOLDIER of Japan (Oscar Graham): Madison, Kan., 3, Peabody 4, Hillsboro 5, Canton 6.
SOTHERN, E. H. (Daniel Frohman): N.Y.C. April 29-May 13.
TELLEGEN, Lou (Garrick Co.): N.Y.C. March 20—indef.
TEMPEST, The (Drama Society): N.Y.C. April 24-May 6.
TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.
TREE, Sir Herbert: N.Y.C. March 14—indef.
UNCLE Tom's Cabin (Wm. Kibble): Pittsburgh 1-6.
UNDER Fire (Selwyn and Co.): Phila. 1—indef.
WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

TRAVELING STOCK

ADAIR and Dawn: Greenville, Pa., 1-6.
COLUMBIA: Somerset, Pa., April 24-May 6.
DESMOND, Ethel: Statesboro, Ga., 1-6.

PERMANENT STOCK

BALTIMORE: Academy.
BALTIMORE: Poli.
BOSTON: Castle Square.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Majestic.
CAMDEN, N. J.: B'way.
CHICAGO: National.
DENVER: Denham.
DES MOINES, Ia.: Princess.
DETROIT: Lyceum.
EDMONTON, Alta., Can.: Empire.
ELMIRA, N. Y.: Mozart.
FOND-DU-LAC, Wis.: Henry Boyle.
FRESNO, Cal.: Fresno.
EVERETT, Wash.: B'way.
FINDLAY, O.: Marion.
FLINT, Mich.: Majestic.
FT. WAYNE, Ind.: Temple.
HALIFAX, N. S.: Academy.
HARTFORD, Conn.: Poli's.
HAVERHILL, Mass.: Academy.
JACKSONVILLE, Fla.: Duval.
HUTCHINSON, Kan.: Home.
KANSAS City, Mo.: Garden.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MASON CITY, Ia.: Casino.
MILWAUKEE: Shubert.
MINNEAPOLIS: Metropolitan.
MOBILE, Ala.: Columbia.
MT. VERNON, N. Y.: Little Playhouse.
MUSCATINE, Ia.: Orph.
NEWARK, N. J.: Orpheum.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEWPORT, Ky.: Lyric.
NEW YORK CITY: Bronx.
NEW YORK CITY: Elsemere.
NORTHAMPTON, Mass.: Academy.
OMAHA: Boyd.
OMAHA: Kruz.
PEORIA, Ill.: Wallace.
PHILA.: Knickerbocker.
PHILA.: American.
PITTSBURGH, Pa.: Grand.
PITTSBURGH, Pa.: Lyceum.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE, R. I.: Colonial.
PROVIDENCE, R. I.: Keith's.
RACINE, Wis.: Orpheum.
SACRAMENTO, Cal.: Grand.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SASKATOON, Can.: Eckhardt.
SCHENECTADY, N. Y.: Van Curler.
SCRANTON, Pa.: New Academy.
SEATTLE: Metropolitan.
SIOUX CITY: Colonial.
SIOUX CITY, Ia.: Princess.
SIOUX FALLS: Orph.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
STEUBENVILLE, O.: Herald Square.
ST. LOUIS: Shenandoah.
ST. PAUL: Park.
ST. PAUL: Shubert.
TACOMA, Wash.: Empress.
TOLEDO, O.: Strand-Arcade.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
UNION HILL, N. J.: Lincoln.
WASHINGTON: Poli's.
WATERTOWN, N. Y.: Opera House.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Dominion.
WORCESTER, Mass.: Grand.
YONKERS, N. Y.: Warburton.
ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

ABORN Opera Co. (Messrs. Aborn): Pittsburgh 1—indef.
ALONE at Last (Messrs. Shubert): Phila. April 10-May 13.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
CALBURN Opera Co. (Frank Callahan): B'klyn April 24—indef.
COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.
COME to Bohemia (Stuyvesant Producing Co.): N.Y.C. 27—indef.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.
MOLLY O. (John Cort): Chgo. April 24—indef.
MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—indef.
NOBODY Home (Marbury-Comstock): Detroit 1-6.
NOBODY Home (Marbury-Comstock): Minneapolis 1-6.
ONLY Girl (Joe Weber): St. Paul 1-6.
POM Pom (Henry W. Savage): N.Y.C. Feb. 28—indef.
PRINCESS Pat (John Cort): Boston April 24—indef.
ROBIN Hood (De Koven Opera Co.): Calgary, Alta., Can., May 1-3, Edmonton 4-6, Lethbridge 8, Swift Current 9, Saskatoon, Sask., 11-13; Winnipeg, Man., 15-20.
ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—indef.
SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.
STOP! Look! Listen! (Chas. Dillingham): Boston March 27—indef.
STRIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—indef.
TOWN Topics (Messrs. Shubert): Cleveland 1-6, Buffalo 8-13, Phila. 15—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WORLD of Pleasure (Messrs. Shubert): Boston April 10—indef.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.

MISCELLANEOUS

BOSTON Opera Co. and Pavlowa: Grand Rapids, Mich., 3, Columbus, O., 6.
COOK and Wilson Wild Animal Show: Catasqua, Pa., 3, Reading 4, Pottstown 5, Phoenixville 6, Coatesville 8, Camden, N. J., 9, Penngrove 10, Salem 11, Millville 12, Bridgeton 13.
LAUDER, Harry: Detroit 1-4.
RINGLING Circus: St. Louis 2-6.
THURSTON, the Magician: Worcester, Mass., 1-3, Poughkeepsie, N. Y., 4-6, B'klyn 8-13, N.Y.C., 15-20.

LETTER LIST

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WOMEN

Adams, Grace, Roberta Arnold.
Barnard, Sophye A. Baxter, Marion Barry, E. Bohlman, Edith Bright.
Clark, Anna D., Grace Towner Clayton, Mrs. Hulda Cohen, Marjorie Conboy, Jean Nelson Condradt, Libbie Comegys.
Deville, Marie.
Finlay, Vera, Arlene Fredericks.
Gray, Dolly.
Hadfield, Ben and Clara, Pauline Hall, Mrs. J. B. Hendley, Antoinette Hochete, Marie Hudspeth.
Jenkins, Mrs. R. C.
King, Marion, Rita Knight.
Laurence, Mrs. Pam, Mrs. Frank Z Lee, Edith Lemmert, Beatrice Loring.
McDonnell, Kathleen, Claire Miller, Lucile D. Monroe.
Otto, Marian Ford.
Pike, Katherine, M. A. Powell.
Ridgwell, Mrs. L.
Sampolis, Catherine, Della Shaw, Leila Shaw, Paula Shay, Leslie Soma.
Thorne, Mrs. Robert, Ruth Thorn, Mrs. John Todd, Gladys Towle.
Vernon, Ida, Marguerite Von Keese.
Williams, Eva, Mrs. Bud Woodthorpe.
Yantis, Fanny.

MEN

Adams, Robert.
Barrington, John, C. A. Bickford, T. Woodall Birde, William R. Bond, Jr., H. M. Boyd, Stanley Brown.
Carroll, John, Max Cohen, P. A. Coletti, J. L. Crane.
Daniel W. Delano, Jr., Jos. Detrick, Irving Dillon, John W. Dillon.
Ellis, Al., Edwin T. Emery.
Gerard, Carl, Alfred D. Green.
Hall, Jefferson, Harry Hansworth Harmony Trio.
Jamesos, W. Byron.
Karger, Ben, George Kaufmann, Stapleton Kent, Bayden Kieth.
Leachont, Howard.
McGrath, James A. J. J. McGurgan, Joe Mack, Mr. Moore or Mrs. Elwin, Hal Mordaunt, Henry C. Mortimer, Allan Murnane.
North, Bobbie.
Patten, Goldwin, Walter S. Percival.
Rennie, James, Oscar E. Roth.
Sheldon, S. V., H. R. Smith, Ben Stevens, F. P. Stone.
Thompson, Elmer, A. Thornton.
Voelker, Frederick, Henry Von Weisen.
Waters, Tom.
Yuma.

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LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—The return engagement of the photo-spectacle, "The Birth of a Nation," at Macauley's Theater, commencing April 24, was highly successful. It will continue for two weeks.

"The Girls from Toyland" Burlesque company had a fine week's business at the New Buckingham April 23-29, with Billy Gilbert as the principal comedian.

At the B. F. Keith vaudeville house week ending April 29, a first-class bill was offered.

Julia Culp was heard in a song recital at the Strand Theater May 1, under the direction of Harry Marx.

William F. Dustin, former manager of the old Hopkin's Theater in its prosperous days, was one of the visitors of the week.

Presley L. Hamilton who has been a success as manager of Macauley's Theater since the death of Colonel John T. Macauley will again officiate in the box-office at the Jockey Club, when the races start, which will be early in May.

R. W. Brown, long connected with Louisville papers, at one time dramatic critic on the Times, has accepted a tempting business offer, and will become a New Yorker. Mr. Brown is a Past Grand Exalted Ruler of the Elks, was at one time prominently considered for the presidency of the National League of Baseball Clubs and is a live wire in every sense. It is known he will duplicate in the East the success of his Louisville contemporaries, Adolph Klauber, Irwin S. Cobb, Isaac F. Marcuson, and others.

CHARLES D. CLARKE.

WINDUP IN KANSAS CITY

KANSAS CITY (*Special*). — The present week, April 24, marks the beginning of the end of the theatrical season in this city. The Grand Opera House, after an irregular season embracing everything from John Drew to a white slave film, has closed, and the final road shows of the season are now being housed at the Shubert and Century. All other houses remain open.

Shubert: "His Majesty Bunker Bean," with Taylor Holmes featured, came to the Shubert this week and, while neither novel nor surprising, pleased the critics and scored an emphatic hit. The star gave a faultless portrayal, playing his part with good taste and distinction. Charles Abbe is also worthy of mention. Underlined: Lyman Howe's Travel Festival.

Orpheum: This week's headline act at the Orpheum is "The River of Souls," a melodramatic sketch of Oriental atmosphere, beautifully mounted and thrilling enough to have had its inception in the Fu-Manchu tales. Second place on bill is George Damerel in "Temptation." Other acts which interested were Smith and Austin, Mirano Brothers, Celeste Conant, Billy Bouncer and Moore O'Brien and McCormack.

Gaiety: Fred Irwin's "Big Show" is at the better of the two burlesque houses and pleasing good business.

Globe: The "Six Harvards," a singing act, heads the bill at the Globe the first half of the week. Morgan and Stewart in "The Jitney Banquet," a laughable sketch; Prince Lai Mon Kim, a Chinese tenor, and Van and Hasen, singers and dancers, vie for popularity. Alfred Farrell, cartoonist, and Maurice Downey and company in a sketch complete the bill.

Century: "The Winners" burlesque company of good comedians and meritorious singers are the closing attraction at this theater. The comment by a local paper that last week's bill was the banner attraction of the season for vileness packed the house for the week.

J. R. MCCLERRY.

VENTURE OF A UTAH WOMAN

SALT LAKE CITY (*Special*).—At the Salt Lake Theater, April 21, 22, a company organized by Miss Lila Eccles, daughter of the late David Eccles, the lumber millionaire, presented "Mrs. Bumpstead Leigh" and "Kindling." Business fair in Salt Lake, and said to be full houses in the provinces. Miss Eccles, who is a graduate of the U. of U. under Prof. Maud May Babcock, and has later studied under the best obtainable instruction, essayed the leading roles, and showed talent beyond her years. The entire company was selected from pupils who have previously made good in former productions of the University Dramatic Club, and the performances were practically in the professional category. Miss Eccles will probably be heard of in the future.

C. E. JOHNSON.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, April 27: The vaudeville season started succeeding the Palace Stock company, which held the boards during the entire Fall and Winter. Ned Nestor's Sweethearts, with Charles K. Moore, were very good, while Rose King in "Her Way" pleased the patrons of this theater. Banavici Brothers in a musical novelty, "A Night in Venus," was also good. Business at all the local theaters has heavily increased.

J. J. MAHONEY.

BOSTON

Forbes-Robertson's Real Farewell—Craig Players—League's Russian One-Act

BOSTON (*Special*).—The final performances of Forbes-Robertson on the American stage were his three appearances in "Hamlet" on the Elizabethan stage at Harvard University, on April 24, 25 and 26. The occasion was of a semi-private nature, the seats having been placed primarily at the disposal of the students and officers of the University. There were no special exercises on Wednesday, the night of the veritable farewell performance. Forbes-Robertson made what has come to be his customary speech, optimistic as to the present state of the drama and acting. He promised the return of Gertrude Elliott to the American stage, and he strongly advocated American preparedness in military matters. He spoke his farewell in a few brief and almost informal words, and the occasion—and Forbes-Robertson's American career—came to an end with a Harvard cheer by the students for the actor.

The Craig Players at the Castle Square appeared to remarkably good advantage last week in "Romeo and Juliet," and in the latter half of the week put on—somewhat less successfully than "Romeo and Juliet," but still enjoyably—the second piece in the Craig Shakespeare festival, "As You Like It." The two plays this week are "Hamlet," which Mr. Craig always does well, and for which he has a splendid production by Livingston Platt, and "The Taming of the Shrew." On May 8 Doris Olsson returns to the Castle Square to play the leads for the rest of the season.

The recent matinee given by the Players' League at the Park Square disclosed one interesting piece, a one-act play, "The War Child," by Jean Seagrave. The action passes in Russia, and concerns a Jewish girl, who seizes an opportunity to revenge herself upon the father of her unwanted child. Adeline Adler returned briefly to the stage to play this mother, and made the character graphic and appealing.

Bills of the week: Hollis, Maude Adams; Colonial, "The Dawn," a new play by George D. Parker, with Robert Edeson and Kathleen MacDonnell; Wilbur, Louis Mann in "The Bubble"; Shubert, "A World of Pleasure"; Majestic, "The Only Girl"; Plymouth, May Irwin; Park Square, "Princess Pat."

"Mainly as a tribute to William H. Crane," May Irwin on April 27 gave a professional matinee of "33 Washington Square" at the Plymouth.

During a rehearsal of the wrestling scene in "As You Like It," John Craig's knee was painfully wrenched. The injury caused him much pain, but he went through the performances as per schedule.

Not to be outdone in revelations in Shakespearean scholarship by the Chicago judge, our Mayor, James Curley at the "official" celebration of the tercentenary repeatedly referred to "William Henry Shakespeare."

The April 27 performance of "A World of Pleasure" at the Shubert was Navy Night, Manager Ed. Smith invited all the officers of the many vessels now at the Charleston Navy Yard.

The Tremont, closed since the fire that destroyed the stage, will be reopened in the Fall by Mrs. Fiske in "Erstwhile Susan."

Henry Taylor and Vincent Fetherston, of the business staff of the Hollis, are directing a concert at that theater Sunday evening, May 7.

The Film Club of Boston, held its first dinner and entertainment May 5 at the Brunswick. There were various guests of honor, including that distinguished new authority on the movies, Professor Munsterberg.

Gustave Frohman, now active in the local movie field, recently spoke to the dramatic students of the New England Conservatory.

There are rumors of an elaborate Shakespeare ball to be given soon at Revere Beach by the White Rats.

Last Sunday was William H. Crane's seventy-first birthday. He is now completing his fifty-third year on the stage. An elaborate article on Mr. Crane's career recently appeared in the *Transcript*.

Ruth Welsh, who has taken Eleanor Painter's place in "Princess Pat," has made good in the part. She reveals some inexperience, but sings Victor Herbert's music well.

FORREST IZARD.

MAUDE FULTON'S "BRAT"

LOS ANGELES (*Special*).—Edmund Lowe, leading man of Morosco's Stock company in Los Angeles, will not have to wait long for his Broadway, New York, debut. Lowe's rise in his chosen profession has been remarkable, and it is learned, from good authority, that Mr. Oliver Morosco will no doubt give the young actor a chance in one of his new shows in New York next season. Mr. Lowe has been on the stage only five years, but he has made good, and is now known to all followers of the dramatic in California, and his name is a household word in San Francisco and Los Angeles.

Maude Fulton's new comedy in three acts, the "Brat," was shown week April 20 at Oliver Morosco's Theater, and as this is the first production on any stage of this new comedy, it is creating a great deal of attention. The authoress is playing the lead, supported by Edmund Lowe.

Charles Ruggles arrived (April 20) from New York, and is expected to join Morosco's local force.

Emma Calve, the famous "Carmen," will appear at the Orpheum in this city May 8. We are advised that this is the first time Madame Calve has ever undertaken a vaudeville tour.

The Mason Opera House has favored this city with Otis Skinner, in Henry Arthur Jones's bright comedy "Cock o' the Walk," in which he has been starring during the past two seasons in New York and the East.

J. VAN CARTMEL.

MILWAUKEE'S LITTLE THEATER

MILWAUKEE (*Special*).—Milwaukee has come to the front in the uplift of the stage in the form of "The Little Theater," founded and playing under the able and painstaking direction of Mrs. Edith A. Stewart. The purpose of this playhouse is to produce only the best productions at a price within reach of all, and thus educate the theater-going public to appreciate the better things in theatricals. Plays written by the best of authors are given by an able cast of players whose purpose is more to secure the desired end of the theater than for personal financial gain.

Among those playing in the various productions and deserving of mention in speaking of the progress of the theater are Miss Jean Stewart, Ada Daniels, Lester Kroes, Ernest Follows, Dorothy Schnell, and Clarence Bee. All are worthy of attention of theatrical circles and with whose efforts it is hoped Milwaukee will some day soon see a theater that will tend to encourage the public to patronize and appreciate the plays by the old masters and new. Too much cannot be said in encouragement of such a project.

J. A. KISS.

WRITERS—professional or amateur—like the THE EDITOR, the every-other-Saturday Journal of Information for Literary Workers. THE EDITOR is now in its 22nd consecutive year of publication.

FROM the days when Jack London, Mary Roberts Rinehart, Peter Clark Macfarlane, Albert Bigelow Paine, etc., were unknown aspirants, writers have made THE EDITOR a great exchange through which they have transferred to one another the results of their valuable experiences.

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NO writer can afford to be without the pleasant, inspiring and profitable fortnightly visits of THE EDITOR.

ONE year (26 fortnightly numbers) costs $2.00; single copies are $.10 each.

THE EDITOR, Ridgewood, New Jersey

ANNUAL MEETING

for the transaction of the business of the association, and for the election of Officers and Trustees of the

ACTORS' FUND OF AMERICA

will be held at the HUDSON THEATRE, 139 West 44th Street, New York City,

on Tuesday, May 9th, 1916, at 2 P. M.

SPECIAL MEETING OF THE ACTORS' FUND

A Special Meeting of the Actors' Fund of America will be held at the Hudson Theatre, 139 West 44th Street, New York City, at 3 P. M. (immediately following the Annual Meeting), for the purpose of voting on and adopting the following proposed amendment to the By-Laws:

SECTION 19. Any member of this association may at any time present a request for assistance or relief to the Board of Trustees or the Executive Committee; provided, however, that the Board of Trustees and the Executive Committee shall have no authority or power to consider such application for assistance or relief, unless it is made by a member of this association who has been in good standing for at least three (3) consecutive years immediately preceding the request for relief or assistance, or who has paid at least three years' dues in advance.

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NEW FEATURES AT HIPPODROME

New features were introduced in "Hip Hip Hooray" last Monday to mark the beginning of the eighth month of the attraction at the Hippodrome. Charlotte presented a new skating number; Sousa and his band altered their entire repertoire and Toto appeared in some new stunts. Acrobatic feats were added to the Kat Kabaret scene, and in the Cascades scene new numbers were presented by the various dancing teams.

ACTORS' UNION BALL

The Actors' International Union held its twenty-second annual entertainment and ball on Saturday night, April 29 at the New Star Casino, 107th Street and Park Avenue.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

May Naudain Makes Debut, While Beatrice Herford and Craig Campbell Return

MISS MARY SERVOSS,
Now Touring the Orpheum Time in "The Passion Play of Washington Square."

REVIVALS and vaudeville invasions come with the Spring violets. May Naudain is the latest musical comedy contribution to the varieties.

Miss Naudain is a pleasant little person, of fresh and agreeable personality. She has a soprano of soothing tonal quality, although forcing is apparent in the upper notes. Her enunciation is excellent, a vital factor in vaudeville.

May Naudain and Her Ballads

Miss Naudain has Anatol Friedland, the song writer, at the piano. Mr. Friedland plays the accompaniments and, of course, presents the usual medley of "my song hits.".

First Miss Naudain appears in a golden cloak to sing a ballad which may or may not be called "Beautiful Roses." Here Miss Naudain carries a bouquet of red roses to visualize—as they say in the pictures—the botanical sentiment. After that she discards her cloak and sings "Wanda," of a gypsy fortune teller who, according to the lyrics, is the connecting link between "moon above" and "song of love."

Mr. Friedland's medley of song hits comes next and then Miss Naudain returns in a pink frock to sing "Iona," anent a hula lady of considerable fascination. Tuning up the ukelele, the words run something like this:

"Your dark and dreamy eyes,
They speak of Paradise."

Finally Miss Naudain dons her cloak again and relates vocally of the sunset when—

"The shades of night are falling,
Love birds are calling."

The whole repertoire, written by Mr. Friedland, is of a sugary ballad quality—of the moon-spoon-tune school of lyric construction. The songs are quite inoffensive, but they lack distinctiveness.

Mr. Friedland isn't a sympathetic accompanist. His touch is hard and unfeeling.

Craig Campbell's Miniature Recital

Vaudeville has no voice to equal the tenor of Craig Campbell, who made his first New York vaudeville reappearances at the Colonial since his recent Aeolian Hall recitals.

Mr. Campbell has a voice of genuine charm and he sings with grace of style, a fine enunciation, intelligence and judgment. Moreover he has an ingratiating personality, which goes a good way in the two-a-day.

His programme was an interesting one, ranging from the Puccini air, "Che Gelida Manina," from "La Boheme," to the old Scotch air, "Bonnie Sweet Bessie"; a little ballad, "I Love You," and a rollicking and thoroughly delightful roundelay, "There'll Never Be Another Like You."

Hector McCarthy gives able assistance at the piano, playing with fine sympathy. He is, too, the author of Mr. Campbell's third number, "I Love You."

Dolores Vallecita gives an interesting demonstration with her group of trained Indian leopards, who perform with her in a huge cage. Miss Vallecita, between putting her leopards through their paces, contributes brief moments of Spanish dancing. There's the element of suspense to the specialty, since the animals snarlingly object to being vaudevillians.

Laddie Cliff Returns

Laddie Cliff contributed his breezy personality, English flavored lyrics and live-wire dancing to the Colonial bill. His repertoire remains unchanged but, as always, he is entertaining.

At the Colonial, too, Allan Dinehart again offered his human little playlet "The Meanest Man in the World," which Everett S. Ruskay hasn't yet duplicated. The sketch is being enlarged and, if the elaborated version is adequate, it should establish Mr. Dinehart as our best juvenile.

Helen Ware seems to have ill luck with her vaudeville contributions. Charles T. Dazey wrote her latest variety contribution. It is termed "Justified"—and isn't.

Once more we have the home of a district attorney as the locale. Marcia Gray, the wife of a crook, has secured employment as a housekeeper. She has resolved to live straight—and all that sort of thing. Then hubby, a hardworking second story man, appears on the scene.

Indeed, he forces his way into the house when the attorney is absent. The crook quite naturally demands to know the whereabouts of the household safe. Marcia refuses—when an automobile horn sounds. It's the attorney, returning unexpectedly.

Helen Ware in "Justified"

Wifey begs the crook to go. "Haven't you one spark of manhood?" she inquires. "Wasn't it enough for you to come into my life?" But the crook hides behind a curtain, Smith and Wesson in hand. Then the attorney enters, hangs up his hat, and tells Marcia of his love.

"It's my salvation!" he pleads.

"I'm sorry—it can never be," responds Marcia. And the curtains pulsate.

She loves the honest attorney all the time, of course. But the lawyer finds hubby's hat and deduces that someone must own it. Doubt—suspicion—anger. "I believed in you as I believed in my mother," says the perturbed D. A. But now—" The attorney declares that he'll search the house. Marcia pleads. Her shoulders heave—her voice sounds a guttural pant—her hands twitch nervously. She is hard put, poor girl.

Hartsook, S. F.
MISS FRANCES WHITE,
Now Dancing at the Palace with William White.

Finally, as he denounces her, she whispers that the crook is in hiding, revolver in hand. At that moment hubby, having heard, steps into the room. "So it's a frame-up," he sneers. "Here's where I croak you anyway."

But Marcia knocks his arm aside and the revolver falls to the floor. She picks it up and fires. Hubby runs from the room. A second shot sounds without.

The attorney looks into the wings. "They've killed him—Marcia, can you forgive me?" Curtain.

This sort of thing is rank melodrama. It is written in such an obvious manner and is so replete with time-worn lines that it is utterly unreal. Late in the week the playlet was given a so-called "surprise finish." The whole thing was, in the final lines, revealed to be a rehearsal. This, however, isn't at all new.

"Justified" isn't by any means an adequate sketch. Miss Ware wasn't at all convincing in the utterly unconvincing role of Marcia Gray. Charles P. Hammon was the attorney and Geoffrey C. Stein the crook. They did all that was possible with their parts.

Waite, N. Y.
MISS VERA MICHELENA,
Recently Completed a Western Vaudeville Tour.

Beatrice Herford's Monologues

The healthy, human humor of Beatrice Herford remains one of the wholesome notes of vaudeville. Miss Herford presented three monologues at the Palace.

There was the lady from the suburbs at the employment agency in quest of a cook; the slangy errand girl delivering a gown to an actress; and a skeptical woman at a theater box office. They were done with Miss Herford's delicious sense of humor.

Nora Bayes came back to the Palace for her indefinite Summer run. She brought but one new song, anent a dusky gentleman who named his child Hydrophobia Castoria Lee. She revived "The Robin and the Wild Rose" and did three or four other old numbers. Then, too, she contributed her comedy curtain calls with the usual backward bumps into the grand piano. Miss Bayes, of course, shouldn't continually repeat her so-called informal comedy week after week.

Elsie Pilcer and Dudley Douglas were at the Palace in their costume and song specialty. We take exception to that gentle shaft of cross-fire repartee:

"Tell me everything."

"Oh—no—you're so refined."

(*Continued on page* 18.)

THE WEEK IN REVIEW

(Continued from page 17)

The Royal Poinciana Sextette dispenses a subdued brand of cabaret entertainment. Six darkies, late of Palm Beach, according to the programme, appear in white Florida flannels, and play the piano, drums and banjos, besides vocalizing such ditties as "Jessamine" and "Hullo, Hawaii." It's the sort of music you usually hear above the rattle of dishes.

Mrs. Horton in the Varieties

It was with difficulty that we crowded into Loew's American Music Hall, where Mrs. Margaret Horton, the central figure in the Dr. Waite case, was giving vaudeville the uplifting influence of her debut.

We understand that Mrs. Horton was first billed as "the studio mate in Waite mystery," but the poster in front of the music hall read: "The beautiful and accomplished Mrs. Margaret Horton of the Waite Case" at the moment of our visit.

Mrs. Horton followed three comedy jugglers. A grand piano was rolled to the footlights, and in flouncy black she made her appearance. She was smileless and listless. First she sang, without expression, in a strong but uncertain voice, "Until." Next she seated herself at the piano and played her own accompaniment to a little sob ditty called "Baby Shoes"—

"You have forgotten when your feet were bare:
Mother remembers, she still has a pair,
Of baby shoes, baby shoes.
To keep them the world she'd refuse.
If she had to choose, her life she would lose,
Before she'd part with her baby shoes."

Mrs. Horton then advanced to the footlights, Maurice Abrahams, a song writer, took her place at the piano and the Nora Bayes song, "Are You Prepared For the Summertime?" was on. Mrs. Horton warned—

"Summer is coming, the war will be on,
When the army of sweethearts fall in line;
And they'll fight like the dickens
To capture all the chickens."

The headliner then walked across the stage and disappeared in the opposite wings. Applause brought her back for a single bow.

We have no patience with commentators who declare that Mrs. Horton was booked upon merit. We take decided exception to the way she was advertised and billed. Moreover, the booking of anyone upon unsavory newspaper notoriety does a positive injury to vaudeville. Indeed, the varieties took a step backward with Mrs. Horton's appearance.

CHICAGO VARIETY GOSSIP

CHICAGO, (*Special*).—The Harry Lauder show, a vaudeville aggregation touring the country under the direction of William Morris, played at the Garrick last week. For some reason the business was not what it should have been and this led many of the critics to conclude that Lauder had "gone back." Nothing of the kind. He held the audiences for an hour with his songs, and proved that he is unquestionably the Harry Lauder of the old days, when William Morris presented him at the American Music Hall. The show which surrounded Lauder was nothing extraordinary. Outside of the Al Golem Troupe, there is no feature and that act leaves the show here to tour the Pantages circuit.

"It has been a delightful tour," said Mr. Lauder. "I consider it the most successful American tour I have ever made. Every place but Chicago has turned out to welcome me in fine style. I can't understand Chicago."

The show has been making one-night stands and often has played matinees in different cities from those the show made at night. The matinee business has been only fair. The night towns have generally given the show capacity.

"The Bride Shop" returned to the Majestic last week and ran away with the honors of the bill.

Ronair, Ward and Farren refused to take second place at the Majestic last week and Lulu Coats and her picks were put in.

The Palace Music Hall had a dearth of acts in one last week, which made the show run badly.

Gordon Eldrid, who opened on the Pantages circuit a short time ago, was taken ill with typhoid fever at Edmonton, Can., and was obliged to cancel the tour. He has recovered now and came on to Chicago last week. He will try the "pan" time again, opening in the Fall.

"The Heart of Chicago" opens on the Pantages tour this week and was seen in Chicago preliminary to the Western tour. It is a condensation of Lincoln C. Carter's melodrama by that name. The scenic effects are worked admirably and the company, which includes Jack Marvin, Maxine Alton, Herbert S. Bethew and Sidney Platt, is capable.

E. E. MEREDITH.

"OLD SOLDIER FIDDLER" DROPS DEAD

UTICA (*Special*).—Oscar G. Leggett, aged seventy-three, of Fort Wayne, Ind., one of the "Old Soldier Fiddlers," dropped dead here on April 26. Playing at a local theater, the Civil War veterans were made a feature of a banquet at the armory, given by the 44th Separate Company, N. Y. N. G., to the Veteran Association of the Utica Citizens' Corps. Mr. Leggett was playing with his companions when he dropped to the floor dead.

Lew Brice opened at the Colonial on Monday as a single.

THE SEASON IN RETROSPECT

RETROSPECTIVE views are usually pleasant. One remembers the finer things and forgets the irritants. The past vaudeville season had its high lights. They are delightful memories. But variety's progress as a whole is, perhaps, not as manifest as in the past two stage years.

"Sumurun" and Ruth St. Denis

Last December, when we commented upon the early season, THE MIRROR placed Gertrude Hoffmann's production of Max Reinhardt's exotic, "Sumurun," staged by Richard Ordynski, in first place. The later season has given us nothing to displace "Sumurun," as it was first presented by Mr. Ordynski. It was the pre-eminent event of the season. The production may have suffered since in handling. Of that we cannot speak from personal knowledge. Mr. Ordynski, subsequently, established himself as a director of distinct imagination by his handling of James K. Hackett's revival of "The Merry Wives of Windsor."

Of second interest we should place the return to the varieties of Ruth St. Denis, whose life work has been a vital contribution to the dance. Miss St. Denis gave us several notable dance creations, particularly "The Peacock," an imaginative fantasy based upon a legendary tale of India, and the atmospheric Egyptian ballet of the tambours. Many of the dances were created by Ted Shawn, Miss St. Denis's husband and co-dancer.

The Season's Playlets

Vaudeville is developing the playlet. The variety drama is advancing in substantial originality and technique. We place John L. Golden's picturesque and well sustained Oriental melodrama, "The River of Souls," close to the top of the season's sketches. Edgar Allan Woolf sounded a human note in "The Golden Night," touchingly played by Mrs. Thomas Whiffen, and again in "An April Shower," well done by Alexander Carr. Aaron Hoffman touched an oddly whimsical vein of humor in "The Cherry Tree," played by Harry Green. The trick playlet, with the surprise finish, was well represented by Sidney McTatron Hirsch's "The Passion Play of Washington Square." Prominent among the comedies was "Petticoats," sprightly farce by John Hymer. Numerous surprise sketches invaded the varieties, too. Lurid crook playlets and efforts to duplicate "War Brides" in the field of the war sketch have been more or less frequent.

Armand Kalisz and Amelia Stone presented a light little musical romance, "Ma'm'zelle Caprice," also written by Edgar Allan Woolf. They did it with delicacy and charm.

The Single Entertainers

Most of the single artists revealed a substantial advance. Irene Franklin has been doing new numbers with her fine art of the song. Grace La Rue has just returned to vaudeville after a brief concert tour. Nan Halperin returned from a season's tour in the West and demonstrated that her fresh style of song is of enduring quality.

Beatrice Herford's fine humor of the monologue continues a more than pleasant feature of the varieties. Nora Bayes's almost always sure fire skill of popular song, injured only by lack of discrimination, was on frequent view in New York. Fannie Brice's eccentric comedy, working along rather new lines, was briefly viewed. Willa Holt Wakefield was observed for but a single week in a series of delicately humorous and genuinely touching songs, reinforced by a tasteful little setting.

Elsie Janis's return to vaudeville was a noteworthy event of the season. She offered some finely limned caricatures of stage folk. Interesting imitations, by the way, were offered by Violet Dale.

One new discovery was revealed—Muriel Window, a little ex-Winter Gardener with fresh humor and a powder-puff personality. She presented some songs (written by William Friedlander, who does Nan Halperin's material). These fitted Miss Window like her beauty spot.

Among the "Two-Acts"

And the so-called "two-acts." Adele Rowland first appeared with Harry Carroll as associate entertainer. Mr. Carroll soon joined forces with Anna Wheaton, temperament clouding the atmosphere when Miss Rowland and Mr. Carroll entered the same theater. Both Miss Rowland and Miss Wheaton did a neat heart throb song, "Suzanne," written by Mr. Carroll, and easily the best vocal number of the season. Miss Rowland revealed commentably ambitious qualities, while Mr. Carroll and Miss Wheaton make a lively and rather ideal variety combination.

Marie Tempest made a brief vaudeville debut, not as a comedienne, but in songs. Melville Ellis was at the piano and there was a futuristic gold and black background. Later the background was bequeathed to Mr. Ellis, when he co-headlined with Irene Bordoni for a vaudeville invasion. Our only remembrances of the specialty were *gosse* eyes of Miss Bordoni and Mr. Ellis's admirable piano playing.

The Dolly Sisters divided their time between Ziegfeld's Midnight Frolic and the varieties, disclosing their usual zest of the dance and colorful costuming. And—while on the sister subject—comment must be made upon the Misses Campbell, who returned with their charming Dixie songs. They were decidedly improved by their Orpheum tour.

Of a more vaudeville trend was the brisk and lively specialty of Gertrude Vanderbilt and George Moore. The hefty Harry Tighe discovered an interesting foil in the petite little Sylvia Jason.

Craig Campbell's Singing

In the realm of music we place the vocalism of Craig Campbell easily in first place. Mr. Campbell sang delightfully and found time for two Aeolian Hall recitals, too.

Efforts were made to revive something like an interest in the dance. Basil Napier Durant and Margaret Hawkesworth came over from the Plaza for a week at the Palace. Maurice and Walton and Joan Sawyer endeavored to strike fire by dancing in rivalry at the Palace. Bonnie Glass appeared now and then. And, speaking of dancers, La Argentina proved to be the best Spanish danseuse we have observed in many moons.

The season's ten best-remembered moments, to our way of thinking, were: The scene in the hunchback's little theater in "Sumurun," the Egyptian ballet of Ruth St. Denis, Elsie Janis's imitation of Sarah Bernhardt singing "Tipperary," Craig Campbell doing "There'll Never Be Another Like You," Adele Rowland's last line in "Suzanne," Mrs. Whiffen's final moments in "The Golden Night," most any song of Irene Franklin, Beatrice Herford's monologues (make your own choice), and Grace La Rue singing "Where's the Boy for Me," and Nora Bayes's "The Robin and the Wild Rose."

GOSSIP OF THE VAUDEVILLE WORLD; KITTY GORDON REHEARSING

Muriel Window and Robert Emmett Keane Going to England—Paul Decker to Do Circus Playlet

Kitty Gordon is rehearsing her latest vaudeville offering, "The Punch," written by Edgar Allan Woolf. The sketch will open shortly.

Muriel Window and her husband, Robert Emmett Keane, will play but two more weeks in vaudeville before going to England. Mr. Keane is under contract to play in an Alfred Butt revue and Miss Window may be seen in London before she returns to American vaudeville in the Fall.

Paul Decker, recently seen in "The Girl Who Smiles," and Rosamond Carpentier are to produce during the Summer a new sketch, "The Twister," written by Frank Mandel, author of "Our Wives." Miss Carpentier will play a divinity of the circus.

Frederick Truesdale, last seen in "On Trial," broke in a new sketch, of his own writing, at the Palace, Port Richmond, Staten Island, late last week. Mr. Truesdale's vaudeville tour is under the direction of Frederick McKay.

William Rock is making his first New York vaudeville appearances with his new partner, Frances White, at the Palace this week. Mr. Rock's former partner, Maude Fulton, has just written a drama, "The Brat," which has been produced at the Morosco Theater in Los Angeles with what appears to be considerable success. Miss Fulton herself plays the titular role and, according to reports, has made a distinct hit in her first dramatic role.

Clifford Brooke, who has been appearing in "Quinneys," is considering an invasion of vaudeville in a crook playlet, "Mike Toddy." He has another sketch, "The Impertinence of the Creature," in which he appeared with Marie Tempest and Gerald Du Maurier before the late King Edward. Mr. Brooke is well known as a stage director. He staged the Parker drama, "David Copperfield."

Etta Bryan has a new vaudeville skit, "Almost Divorced," written by Edgar Allan Woolf. Jack Ryan will be Miss Bryan's principal assistant.

Edgar Allan Woolf's playlet, "The Love Melody," will have its first New York hearing at the Royal Theater on May 8. Paul Burns is starring in the sketch.

Elizabeth Brice and Charles King returned to vaudeville at the Palace Music Hall in Chicago on Monday. Miss Brice and Mr. King will be seen at the New York Palace shortly.

Moran and Wiser, the hat jugglers, are appearing with Barnum and Bailey's Circus. They will continue with the tented show until November, when Edward S. Keller will arrange for their return to vaudeville.

"The Might-Have-Beens," Ernest Sneddon's sketch, has been routed over the Orpheum time. The playlet opens at the Orpheum in San Francisco on July 2.

"I first started," says Jack Wilson, "as a buck and wing dancer in a resort on the Barbary coast in 'Frisco. My job was to do a dance every time a customer ordered drinks. It got monotonous and I used to 'take off' the cabaret people more for my own pleasure than anything else. One day a booking agent happened to watch me work and that settled my vocation."

Joe Hart is making several vaudeville productions. He is presenting Louise Beaudet, the screen actress, in "Mother Love," a sketch by John E. Hazard and Marguerite Bertsch, who writes scenarios for the Vitagraph company. He is producing a playlet, "The Girl Across the Street," written by Donald MacLaren, with Antoinette Walker in the leading role.

Betty Bond will shortly be seen in a musical monologue, "Vaudeville As You Like It," written by Addison Burkhart.

Togan and Geneva, now playing the United time, plan to change their billing next season to Joe and Geneva Togan.

Laura Nelson Hall presented her new vaudeville vehicle, "Three Is a Crowd," written by Gaston Murvale, at the Fifth Avenue Theater early this week.

Jack Martin, of the Flying Martins, was injured at Keith's in Columbus, O., on April 25, when he fell to the floor during an aerial swing. The curtain was rung down and Mr. Martin was unconscious for a short time. He escaped serious injury, however. The Flying Martins, in real life Christopher McTamney and John Olschewski, had a narrow escape from death in the sinking of the *Arabic*. With John T. Nolan, their assistant, they were on board the ill-fated liner.

President Woodrow Wilson, accompanied by Mrs. Wilson, attended Keith's in Washington on Saturday evening, April 22, watching Houdini's act with interest. In the forenoon Houdini went to the Senate gallery and entertained Vice-President Marshall and a number of Senators with some mystifying stunts. "It was the proudest day of my life," said Houdini afterwards.

At the Palace Theater last week Beatrice Herford played her fourth engagement within a year.

Mabel Russell, the wife of Eddie Leonard, will shortly be seen in the varieties in a new skit, being written and staged for her by her husband. Miss Russell formerly appeared with Mr. Leonard and has recently been a member of the team of Russell and Hughes.

The skit will be called "Call It What You Like."

McWatters and Tyson are making their first New York appearances at the Colonial since their tour of the Orpheum time. They started coastward last July and have been playing busily ever since.

Herbert Warren, the vaudeville author, has completed orders for a new routine of dialogue for Sam and Kitty Morton, as well as a new closing number for them; several lyrics for Ray Samuels; opening of act for McKay and Ardine; monologue for Lew Wells; as well as acts for Carrel and Pierlot and Zeno and Wandell.

Clark and Bergman, the vaudevillians best known for their appearance in "The Trained Nurses," have been signed for Lew Fields' revival of "The Girl Behind the Counter."

Nan Halperin returned to New York on Thursday of last week after a week's rest at Huntington, W. Va.

The general offices of the B. S. Moss Theatrical Enterprise, Inc., the B. S. Moss Motion Picture Corporation and the Amalgamated Vaudeville Agency were moved on May 1 from the Columbia Theater Building to the eleventh floor of the Godfrey Building, 49th street and Seventh avenue.

NOTE

Walter J. Kingsley's column has been discontinued for the Summer and will be resumed in the early Fall.

SAYS MACK IS USING IDEA

Max Marcin, the playwright, contends that Willard Mack's sketch, "Pansy's Particular Punch," now being played by Florence Nash, bears a striking resemblance to his play, "Cheating Cheaters," now owned by Al. H. Woods. Mr. Marcin further alleges that the resemblance is so marked that he intends to communicate with Mr. Mack through his attorney, Bernard M. S. Ernst.

According to Mr. Marcin's statement, Mr. Woods negotiated with Marjorie Rambeau for the leading role in his play. The story of the play was discussed with Miss Rambeau, while Mr. Mack, her husband, was present. Mr. Marcin, moreover, alleges that both his play and the Mack sketch, produced two weeks ago, have a similar trick climax. Mr. Marcin considered Miss Nash an innocent party in the affair, and that an injunction would injure her. So he intends to ask for a court accounting of Mr. Mack in the matter of the sketch's proceeds.

MAY NAUDAIN

LATE FEATURE OF "KATINKA"

assisted by

ANATOL FRIEDLAND

THE TALENTED COMPOSER

Just finished a successful week at B. F. Keith's Colonial Theatre

Direction ALF. T. WILTON

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADAMS and Murray: Columbia, St. Louis; Maj. Chgo., 7-13; Lyric, Birmingham, 15-17; Princess, Nashville, 18-20.

ADELAIDE and Hughes: Keith's, Wash.; Keith's, Phila., 8-13; Orph., B'klyn, 15-20.

AJAX and Emilie: Keith's, Indianapolis.

ALBRIGHT, Bob: Prospect, B'klyn; Colonial, N.Y.C., 8-13.

ALEXANDER, Gladys, Co.: Keith's, Cinti., 8-13.

ALEXANDER Kids: Orph., Chattanooga, 4-6; Princess, Nashville, 8-10; Orph., Chattanooga, 15-17; Grand, Knoxville, 18-20.

ALLEN and Howard: Columbia, St. Louis; Empress, Grand Rapids, 8-13; Temple, Detroit, 15-20.

ALVIN Brothers: Keith's, Cleveland.

ANKERS, Three: Temple, Hamilton, Can.; Dominion, Ottawa, 8-13.

ANNAPOLIS Boys: Lyric, Birmingham, 8-10; Princess, Nashville, 11-13.

ANTRIM and Vale: Keith's, Columbus; Keith's, Toledo, 8-13.

ANTWERP Girls, Five: Forsythe, Atlanta, 1-6; Bijou, Savannah, 11-13.

ARDELL, Franklyn: Keith's, Phila.; Davis, Pittsburgh, 8-13; Colonial, Erie, Pa., 15-20.

AUSTRALIAN Woodchoppers: Forsythe, Atlanta, 8-13; Orph., Chattanooga, 15-17; Grand, Knoxville, 18-20.

AVERLING and Lloyd: Orph., 'Frisco, 7-13.

AVON Four: Princess, Nashville, 4-6; Keith's, Cinti., 8-13; Bushwick, B'klyn, 15-20.

BACHELOR Dinner: Columbia, St. Louis.

BAILEY, Cliff: Roanoke, Roanoke, Va., 11-13.

BAKER, Belle: Keith's, Wash., 15-20.

BALL, Ernie: Maryland, Balto.

BALL and West: Colonial, N.Y.C.; Keith's, Wash., 8-13; Bushwick, B'klyn, 15-20.

BALLET Divertissements: Keith's, Boston, 8-13.

BARABAN and Groh's: Maryland, Balto.; Prospect, B'klyn, 8-13.

BARRY, Lydia: Orph., Oakland; Orph., Sacramento, 8-9; Orph., Stockton, 10-11; Orph., Fresno, 12-13.

BARTON, Sam: Palace, Chgo.; Maj., Milwaukee, 7-13.

BAYES, Nora: Palace, N.Y.C.

BEDINI, Jean, Co.: Maryland, Balto., 8-12.

BEEMAN and Anderson: Keith's, Louisville; Keith's, Cinti., 8-13; Keith's, Wash., 15-20.

BEERS, Leo: Colonial, N.Y.C.; Prospect, B'klyn, 8-13.

BENNET Murray: Orph., Omaha, 7-13.

BENNETT Sisters: Lyric, Birmingham, 8-10; Princess, Nashville, 11-13; Orph., Chattanooga, 15-17; Grand, Knoxville, 18-20.

BENSEE and Baird: Colonial, N.Y.C.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.

BERESFORD Harry, Co.: Keith's, Indianapolis; Keith's, Louisville, 8-13.

BERGERE, Valerie: Shea's, Toronto.

BERNARD, Joseph E., Co.: Bushwick, B'klyn.

BIG City Four: Palace, Chgo.

BILFORD Trio: Hipp., Youngstown; Keith's, Cleveland, 8-13.

BLANCHE, Belle: Maryland, Balto.

BLOOM, Max, Co.: Orph., Jacksonville, 4-6; Victoria, Charleston, 8-13; Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20.

BOOTH and Leander: Lyric, Birmingham, 4-6; Roanoke, Roanoke, Va., 8-10; Colonial, Norfolk, Va., 15-17; Bijou, Richmond, 18-20.

BOWERS, Fred V.: Orph., New Orleans; Alhambra, N.Y.C., 15-20.

BOYD, Stella: Orph., Seattle.

BRICE, Fannie: Orph., Stockton, 3-4; Orph., Fresno, 5-6; Orph., Los Angeles, 7-13.

BRICE, Lew: Colonial, N.Y.C.

BRIDE Shop: Keith's, Cinti., 8-13.

BROOKS and De Forrest: Colonial, N.Y.C., 15-20.

BROWER, Walter: Keith's, Indianapolis; Keith's, Louisville, 8-13; Keith's, Cinti., 15-20.

BROWN and Kilgour: Orph., Chattanooga, 4-6; Lyric, Birmingham, 8-10; Princess, Nashville, 11-13.

BROWN and Spencer: Maryland, Balto., 8-13.

BRUCH, Fritz and Lucy: Temple, Detroit, 15-20.

BURKHARDT, Maurice: Keith's, Indianapolis.

BURLEY and Burley: Maj., Milwaukee.

BURNHAM and Irwin: Orph., London, Can.

BURNS, Paul, Co.: Royal, N.Y.C.

CAHILL, Marie: Orph., Kansas City; Orph., Denver, 7-13.

CAMPBELL, Craig, Co.: Royal, N.Y.C.

CARLISLE and Roma: Keith's, Boston.

CARPO Brothers: Orph., Oakland; Orph., 'Frisco, 7-13.

CARR, Alexander, Co.: Orph., Winnipeg.

CARUS, Emma: Orph., St. Paul, 7-13.

CHEEBERT'S Manchurians: Orph., Seattle.

CICOLINI: Orph., Minneapolis, 7-13, 20.

CLARK, Wilfred, Co.: Keith's, Cleveland.

CLARK and Verdi: Orph., Omaha, 7-13.

CLAUDIUS and Scarlet: Grand, Knoxville, Tenn., 8-10; Orph., Chattanooga, 11-13; Roanoke, Roanoke, Va., 18-20.

CLIFF, Genevieve: Keith's, Toledo; Hipp., Youngstown, 8-13.

CLIFFORD and Mack: Keith's, Louisville, 8-13.

COATES: Victoria, Charleston, 11-13; Lyric, Birmingham, 15-17; Princess, Nashville, 18-20.

COMFORT and King: Keith's, Boston.

CONCHAS, Paul: Keith's, Toledo.

CONLIN, Steele and Parks: Orph., 'Frisco, 7-13.

CONNELLY and Webb: Bushwick, B'klyn; Alhambra, N.Y.C., 15-20.

COOK, Olga: Orph., Denver.

COOK and Lorenz: Orph., Sacramento, 8-9; Orph., Stockton, 10-11; Orph., Fresno, 12-13.

CRANBERRIES: Prospect, B'klyn.

CRANE, Mr. and Mrs. Gardner: Alhambra, N.Y.C.

CULLIN, James H.: Orph., Omaha; Orph., Kansas City, 7-13.

CURTIS, Julia: Shea's, Toronto; Temple, Detroit, 8-13.

DALE, Violet: Maj., Milwaukee.

DALY, Vinie: Orph., Oakland, 30-May 7.

DAMMERAL, George: Orph., Omaha.

DANIELS and Conrad: Alhambra, N.Y.C., 8-13.

DANIELS and Walters: Princess, Nashville, 8-10; Lyric, Birmingham, 11-13; Orph., Chattanooga, 15-17; Grand, Knoxville, 18-20.

DARE Brothers: Alhambra, N.Y.C., 8-13.

DE CISMORAS, Mme: Orph., Winnipeg.

DE LASSIO: Temple, Detroit.

DE LEON and Davies: Keith's, Louisville, 8-13.

DEMONS, Six: Keith's, Boston; Keith's, Phila., 8-13.

DESVAL, Olympia: Alhambra, N.Y.C., 8-13; Royal, N.Y.C., 15-20.

DEVIL, He Did: Orph., Minneapolis, 7-13.

DE VINE and Williams: Colonial, Norfolk, 4-6; Forsythe, Atlanta, 8-13.

DE VOY, Emmet, Co.: Orph., Kansas City, 7-13.

DIAMOND and Grant: Orph., 'Frisco.

DINEHART, Alan, Co.: Keith's, Wash.; Keith's, Phila., 8-13; Orph., B'klyn, 15-20.

DOLAN and Lenharr: Bijou, Richmond, 4-6.

DOLLY Sisters: Keith's, Wash., 8-13.

DONAHUE and Stewart: Forsythe, Atlanta, 1-6; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13; Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20.

DONOVAN and Lee: Orph., 'Frisco; Orph., Oakland, 7-13.

DOOLEY J. and E.: Empress, Grand Rapids.

DOOLEY and Sales: Shea's, Toronto; Maj., Milwaukee, 7-13.

DU FOR Boys, Three: Shea's, Buffalo; Shea's, Toronto, 8-13.

DUNBAR'S Maryland Singers: Keith's, Dayton.

DUNBAR'S Old Time Darkies: Keith's, Dayton, 15-20.

DUPREE and Dupree: Orph., Kansas City, 7-13.

DYER, Hubert, Co.: Lyric, Birmingham, 4-6; Roanoke, Roanoke, Va., 11-13; Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20.

EDGE of the World: Orph., New Orleans.

ELINORE and Williams: Bushwick, B'klyn.

ELVERA Sisters: Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.

EMBS and Alton: Orph., Oakland, 7-13.

EMERSON Three: Orph., Jacksonville, 4-6; Forsythe, Atlanta, 8-13; Colonial, Norfolk, 15-17; Bijou, Richmond, 18-20.

EVANS, Charles E.: Keith's, Boston.

FARBER Girls: Maj., Chgo.

FARRELL, Margaret: Keith's, Boston, 8-13.

FASHION Show: Shea's, Buffalo.

FEALY, Maude, Co.: Orph., Salt Lake City, 7-13.

FERN Harry, Co.: Colonial, Erie, Pa., 8-13; Keith's, Dayton, 15-20.

FISHER, Grace, Co.: Princess, Nashville, 4-6; Orph., Chattanooga, 8-10; Grand, Knoxville, 11-13; Orph., Jacksonville, 15-17; Bijou, Savannah, 18-20.

FISKE, McDonough and Scott: Grand, Knoxville, 4-6; Colonial, Norfolk, 8-10; Bijou, Richmond, 12-13.

FITZGERALD and Marshall: Orph., St. Paul; Palace, Chgo., 7-13.

FLANAGAN and Edwards: Maj., Chgo.; Maj., Milwaukee, 7-13.

FLETCHER, Charles L.: Lyric, Birmingham, 4-6; Orph., Chattanooga, 8-10; Bijou, Savannah, 15-17; Orph., Jacksonville, 18-20.

FOREST Fire: Shea's, Toronto; Keith's, Boston, 8-13.

"FORTY Winks": Orph., Los Angeles, 7-13.

FRANKLIN, Irene, and Bert Green: Keith's, Phila.

FRENCH and Els: Maryland, Balto.

FRIDSKOWSKI, Troupe: Palace, N.Y.C.

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GALLAGHER and Martin: Maj., Chgo.; Maj., Milwaukee, 7-13.
GARDINER Trio: Palace, Chgo.
GAXTON, William Co.: Maj., Chgo.; Keith's, Dayton, 8-13.
GAUDSMIDTS: Colonial, N.Y. C.; Keith's, Boston, 8-13.
GEORGE, Edwin: Princess, Nashville, 8-10; Lyric, Birmingham, 11-13; Forsythe, Atlanta, 15-20.
GEORGE, P.: Royal, N.Y.C.
GERMAINE, Herbert, Trio: Orph., Kansas City; Maj., Chgo., 7-13; Temple, Detroit, 15-20.
GILLINGWATER, Claude, Co.: Orph., B'klyn; Bushwick, B'klyn, 8-13.
GIRARD, Harry, Co.: Forsythe Atlanta; Keith's, Dayton, 8-13.
GIRL in the Moon: Orph., Stockton, 3-4; Orph., Fresno, 5-6; Orph., Los Angeles, 7-13.
GIRLS of The Orient: Bijou, Richmond, 4-6.
GLADIATORS: Orph., Minneapolis, 7-13.
GOMEZ, Trio: Orph., Salt Lake City, 7-13.
GORDON and Rica: Orph., B'klyn, 8-13.
GORDONE, Robbie: Orph., 'Frisco; Orph., Sacramento, 8-9; Orph., Stockton, 10-11; Orph., Fresno, 12-13.
GOULD, Venita: Orph., Minneapolis.
GRANT, Alf.: Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20.
GRAPEWIN, Charles, Co.: Empress, Grand Rapids.
GRAY Bee Ho Co.: Keith's, Cleveland.
GRAY, Mary: Orph., Winnipeg.
GRAY, Roger: Keith's, Phila.
GREEN, Harry, Co.: Orph., Salt Lake City; Orph., Denver, 7-13.
HALL, David, Co.: Lyric, Birmingham, 8-10; Princess, Nashville, 11-13; Roanoke, Roanoke, Va., 15-17.
HALLEN and Hunter: Orph., Kansas City, 7-13.
HALLIGAN and Sikes: Orph., Minneapolis, 7-13.
HANLON, Bert: Keith's, Toledo; Colonial, Erie, Pa., 8-13.
HARRIS and Manion: Alhambra, N.Y.C.
HASKELL, Loney: Prospect, B'klyn.
HAWKINS, Lew: Keith's, Phila.
HAWTHORNE and Inglis: Keith's, Dayton; Temple, Detroit, 8-13.
HAYDN, Borden and Haydn: Orph., Kansas City; Lyric, Birmingham, 15-17; Princess, Nashville, 18-20.
HAYES, Brent: Empress, Grand Rapids; Keith's, Toledo, 8-13.
HELD, Anna: Orph., Minneapolis; Orph., Omaha, 7-13.
HENDLER, Herschel: Orph., Frisco.
HENRY and Adelaide: Royal, N.Y.C., 8-13.
HERAS and Preston: Keith's, Wash., 8-13.
HEREFORD, Beatrice: Alhambra, N.Y.C. 8-13.
HERMAN and Shirley: Keith's, Phila.; Maryland, Balto., 8-13.
HERMAN, Adelaide: Forsythe, Atlanta, 1-6; Princess, Nashville, 8-10; Lyric, Birmingham, 11-13; Keith's, Wash., 15-20.
HERMAN, Al.: Temple, Detroit; Lyric, Hamilton, Can., 8-13; Keith's, Phila., 15-20.
HESS and Hyde: Keith's, Boston; Keith's, Phila., 15-20.
HINES, Harry: Orph., Denver.
HODGE, Robert H., Co.: Keith's, Boston.
HOFFMAN, Gertrude, Co. in Sumurun: Columbia, St. Louis.
HOLMES and Wells: Hipp., Youngstown.
HOOPER and Cook: Royal, N. Y.C.
HOPKINS, Ethel: Orph., New Orleans.
HOWARD, Charles, Co.: Colonial, N.Y.C.; Royal, N. Y.C., 8-13.
HOWARD and Clark: Keith's, Louisville, 8-13; Keith's, Cinti., 15-20.
HOWARD, Kibble and Herbert: Hipp., Youngstown; Keith's, Phila., 15-20.
HUNTING and Francis: Royal, N.Y.C.
HUSSEY and Boyle: Hipp., Youngstown, 8-13.
IDEAL: Colonial, N.Y.C.
IMHOFF, Conn and Coreene: Alhambra, N.Y.C.; Bushwick, B'klyn, 8-13; Royal, N.Y.C., 15-20.
INDIANAPOLIS Boys: Forsythe, Atlanta, 15-20.
INTERNATIONAL Girl: Keith's, Phila., 15-20.
IRVING and Ward: Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13; Princess, Nashville, 15-17; Lyric, Birmingham, 18-20.
JACKLEY, Helene: Colonial, Erie, Pa.
JACKSON, Thomas P., Co.: Temple, Detroit.
JARDON, Dorothy: Orph., Denver.
JASPER: Keith's, Wash., 15-20.
JERMON and Carson: Keith's, Cinti., 15-20.
JEROME and Carson: Hipp., Youngstown, 8-13.
JOHNSON and Wells: Prospect, B'klyn.
JOHNSONS, Musical: Keith's, Boston; Keith's, Phila., 15-20.
JONES, Johnny, Jolly: Orph., Denver.
JUE Quon Tai Princess: Colonial, N.Y.C.; Keith's, Wash., 8-13.
KAJIYMA: Maryland, Balto.
KARTELLI: Keith's, Wash.
KATARO Troupe: Empress, Grand Rapids.
KELLY, Jamie: Bushwick, B'klyn.
KELLY and Wilder: Prospect, B'klyn; Keith's, Boston, 8-13.
KELLY, Walter Co.: Keith's, Cleveland; Temple, Detroit, 8-13.
KELSO, Mr. and Mrs.: Keith's, Cinti; Temple, Detroit, 8-13.
KENO and Green: Keith's, Cleveland, 8-13.
KERR and Weston: Bushwick, B'klyn.
KETCHEM and Cheatum: Keith's, Phila.
KINGSBURY, Lillian, Co.: Orph., Minneapolis, 7-13.
KING, Maisie: Keith's, Toledo; Empress, Grand Rapids, 8-13.
KIRK and Fogarty: Keith's, Cleveland; Empress, Grand Rapids, 8-13.
KITAMURAS: Orph., Kansas City; Maj., Chgo., 7-13.
KNOX, Wilson, Co.: Royal, N.Y.C.
KRAMER and Morton: Colonial, Erie, Pa., 8-13; Colonial, Erie, Pa., 15-20.
LA HOE and Dupreece: Keith's, Boston, 15-20.
LADY Sen Mei: Keith's, Dayton; Keith's, Dayton, 8-13; Temple, Hamilton, Can., 15-20.
LA FRANCE Trio: Grand, Knoxville, 4-6.
LAMBERTI: Maj., Chgo.
LAMONT'S Cowboys: Orph., New Orleans.
LANGDON, Harry, Co.: Orph., Omaha; Maj., Chgo., 7-13.
LA RUE, Grace: Orph., Kansas City, 7-13.
LAURE and Bronson: Orph., 'Frisco, 7-13.
LE GROH'S: Orph., Los Angeles.
LEIPZIG: Alhambra, N.Y.C.
LE HOEN and Dupreece: Orph., New Orleans.
LEIPZIG: Temple, Detroit, 15-20.
LELAND'S: Alhambra, N.Y.C.
LEON, Daisy, Co.: Colonial, Norfolk, 8-10; Bijou, Richmond, 11-13; Roanoke, Roanoke, 15-17.
LEON, Great: Keith's, Dayton.
LEON Sisters: Keith's, Columbus.
LEONARD, Bennie: Alhambra, N.Y.C., 8-13.
LEVY, Bert: Bijou, Savannah, 4-6; Orph., B'klyn, 15-20.
LEWIS, Henry: Keith's, Dayton; Keith's, Indianapolis, 8-13.
LEWIS, J. C., Jr., Co.: Orph., Seattle.
LIBONETI: Orph., Seattle.
LIEBERT, Sam, Co.: Royal, N.Y.C.
LIGHTNER and Alexander: Orph., Jacksonville, 4-6; Victoria, Charleston, 8-10; Roanoke, Roanoke, 15-17.
LIGHTNER and Kennedy: Royal, N.Y.C., 8-13.
LITTLE Stranger: Maryland, Balto.; Keith's, Wash., 15-20.
LOLA: Colonial, Erie, Pa., 8-13.
LO MARIA: Orph., Chattanooga, 8-13; Princess, Nashville, 15-17; Victoria, Charleston, 18-20.
LONG Tack Sam Co.: Hipp., Youngstown; Shea's, Buffalo, 15-20.
LUBOWOSKA: Orph., Los Angeles.
LUZANNE, Mlle., Co.: Orph., Sacramento, 8-9; Orph., Stockton, 10-11; Orph., Fresno, 12-13.
LYDELL and Higgins: Davis, Pittsburgh; Keith's, Cinti., 8-13; Keith's, Indianapolis, 15-20.
MACAULEY, Ines, Co.: Dominion, Ottawa; Lyric, Hamilton, 8-13.
MacINTOSH and Musical Maids: Dominion, Ottawa, 8-13.
MACOMBER, Mildred, Co.: Orph., B'klyn, 8-13.
MACK, Charles, Co.: Keith's, Louisville; Keith's, Toledo, 8-13.
MACK and Vincent: Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13.
MACK and Walker: Palace, Chgo.; Temple, Detroit, 8-13.
MAN Off the Ice Wagon: Keith's, Boston, 8-13; Maryland, Balto., 15-20.
MARLOTTE, Harriet, Co.: Orph., Stockton, 3-4; Orph., Fresno, 5-6; Orph., Oakland, 7-13.
MARTINS, Flying: Bushwick, B'klyn, 15-20.
MASON and Murray: Orph., 'Frisco; Orph., Los Angeles, 7-13.
MAYHEW, Stella, and Billy Taylor: Orph., 'Frisco, 30-May 13.
McCONNELL and Simpson: Temple, Hamilton, Can.
McCORMACK and Wallace: Maj., Milwaukee.
McDERMOTT, Billy: Orph., Minneapolis; Maj., Chgo., 7-13; Empress, Grand Rapids, 15-20.
McDEVITT, Kelly and Lucy: Orph., New Orleans; Lyric, Birmingham, 8-10; Forsythe, Atlanta, 15-20.
McFARLAND, Marie and Mary: Orph., Chattanooga, 11-13.
McFARLAND, Mr. and Mrs.: Princess, Nashville, 8-10.
McINTYRE and Heath Palace, N.Y.C.
McKAY and Ardine: Alhambra, N.Y.C., 8-13.
McWATTERS and Tyson: Colonial, N.Y.C.
MERCEDES: Bushwick, B'klyn, 8-13.
MEYAKOS: Keith's, Indianapolis, 8-13.
MILANO Four: Temple, Detroit.
MILES, Homer, Co.: Orph., Oakland; Orph., 'Frisco, 7-13.
MILLER and Mumford: Grand, Knoxville, 4-6; Roanoke, Roanoke, Va., 11-13.
MILLER and Vincent: Colonial, Erie, Pa., 8-13.
MILO: Orph., Omaha, 7-13; Keith's, Dayton, 8-13.
MILTON, Walter C.: Orph., St. Paul.
MILTON and De Long Sisters: Royal, N.Y.C., 15-20.
MIRANO Brothers: Maj., Chgo.
MISKIA, Olga, Trio: Orph., Minneapolis.
MODESTE, Mortensen: Orph., St. Paul, 7-13.
MONTGOMERY, Marshall: Orph., Kansas City, 7-13.
MOORE and Hazer: Bijou, Richmond, 4-6; Roanoke, Roanoke, 8-10.
MOORE, O'Brien and McCormick: Orph., Omaha; Orph., Minneapolis, 7-13.
MORGAN Dancers: Orph., B'klyn.
MORIN Sisters: Orph., Winnipeg.
MORRIS, William, Co.: Keith's, Wash., 8-13.
MORRIS and Allen: Orph., Winnipeg.
MORTON, Clara: Keith's, Indianapolis; Keith's, Cleveland, 8-13.
MORTON, Ed.: Orph., Salt Lake City.; Orph., Denver, 7-13.
MORTON and Glass: Keith's, Columbus; Keith's, Cleveland, 8-13.
MORTON and Moore: Temple, Detroit.
MOSCONI Brothers: Keith's, Wash., 8-13.
MULLEN and Coogan: Maryland, Balto.
NASH, Florence, Co.: Colonial, N.Y.C.
NASH, George: Keith's, Cinti.; Keith's, Toledo, 8-13.
NATALIE Sisters: Orph., Kansas City.
NEALAND, Walter, Co.: Prospect, B'klyn, 8-13.
NEARY and Miller: Bijou, Richmond, 8-10; Colonial, Norfolk, 11-13; Orph., Chattanooga, 15-17; Grand, Knoxville, 18-20.
NELSON, Nicholas, Troupe: Keith's, Phila.
NESBIT, Evelyn, and Jack Clifford: Shea's, Buffalo, 8-13; Keith's, Phila., 15-20.
NONETTE: Keith's, Phila., 8-13.
NORDSTROM, Francis: Keith's, Cinti., 15-20.
NORDSTROM, Marie: Lyric, Birmingham, 4-6; Keith's, Wash., 8-13; Colonial, N.Y.C., 15-20.
NORTH, Frank, Co.: Forsythe, Atlanta, 1-6; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13.
NORTHLANE and Ward: Alhambra, N.Y.C.
NORTON and Lee: Keith's, Cinti.; Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
NORVELLES: Keith's, Columbus; Keith's, Toledo, 8-13; Keith's, Dayton, 15-20.
NUGENT, J. C., Co.: Keith's, Dayton.

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This Week B. F. Keith's Alhambra United Time

NURSERY Land: Bushwick, B'klyn; Keith's, Wash., 8-13.
OAKLAND, Will, Co.: Orph., B'klyn.
O'CONNELL, Nell: Orph., St. Paul.
ODIVA: Keith's, Cinti., Keith's, Indianapolis, 8-13; Keith's, Dayton, 15-20.
OHRMANN, Chilson, Mme.: Orph., Salt Lake City, 7-13.
OLIVER and Olp: Hipp., Youngstown; Forsythe, Atlanta, 8-13.
O'MEERS, Josie: Alhambra, N.Y.C.
ON the Veranda: Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13; Roanoke, Roanoke, Va., 15-17.
ORANGE Packers: Orph., B'klyn, 15-20.
ORREN and Drew: Bijou, Richmond, 8-10; Colonial, Norfolk, 11-13.
ORTH and Dooley: Keith's, Louisville; Alhambra, N.Y.C., 15-20.
OVERTONES: Orph., Seattle.
PADDEN, Sarah, Co.: Colonial, Erie, Pa.
PALFREY, Hall and Brown: Royal, N.Y.C.; Royal, N.Y.C., 15-20.
PALMER, Gaston: Prospect, B'klyn; Colonial, N.Y.C., 8-13.
PARILLO and Frabito: Maj., Milwaukee, 7-13.
PARISH and Peru: Orph., B'klyn; Bushwick, B'klyn, 15-20.
PASSION Play of Washington Square: Keith's, Cleveland; Keith's, Indianapolis, 8-13; Princess, Nashville, 15-17; Lyric, Birmingham, 18-20.
PASSION Play of Washington Square (Western): Orph., Denver.
PATRICOLA and Myers: Lyric, Hamilton, Can.; Dominion, Ottawa, 8-13.
PATTERSON, Burdella: Hipp., Youngstown; Empress, Grand Rapids, 8-13.
PAYNE and Niemeyer: Keith's, Columbus; Keith's, Toledo, 8-13.
PETERSON Brothers: Empress, Grand Rapids.
PETTICOATS: Alhambra, N.Y.C.; Keith's, Phila., 15-20.
PIETRO: Orph., Los Angeles.
PILCER and Douglass: Davis, Pittsburgh, 8-13; Keith's, Cleveland, 15-20.
PONZELLO Sisters: Maryland, Balto.; Colonial, N.Y.C., 8-13.
POWDER and Capman: Keith's, Cinti., 8-13.
POWELL, Catharine: Orph., Los Angeles; Orph., Salt Lake City, 7-13.
PRIMROSE Four: Keith's, Phila., 8-13; Keith's, Boston, 15-20.
QUINN and Lafferty: Temple, Detroit; Lyric, Hamilton, Can., 8-13; Dominion, Ottawa, 15-20.
QUIROGA: Orph., Stockton, 3-4; Orph., Fresno, 5-6; Orph., 'Frisco, 7-13.
RANDEGGER, G. Aldo: Keith's, Cinti., 8-13; Keith's, Dayton, 15-20.
READINGS, Four: Empress, Grand Rapids, 8-13.
RED Fox Trot: Orph., Salt Lake City, 7-13.
RED Heads: Orph., New Orleans; Maj., Milwaukee, 7-13.
REGEL, Dorothy, Co.: Orph., B'klyn; Keith's, Phila., 8-13; Keith's, Dayton, 15-20.
RHOADES, Mack, Major: Columbia, St. Louis.
REXOS: Bijou, Savannah, 15-17; Orph., Jacksonville, 18-20.
RICE, Andy: Orph., Oakland; Orph., Sacramento, 8-9; Orph., Stockton, 10-11; Orph., Fresno, 12-13.
RICHMOND, Dorothy, Co.: Empress, Grand Rapids.
RIGOLETTO Brothers: Bushwick, B'klyn.
RIVER of Souls: Orph., Omaha; Orph., St. Paul, 7-13.
ROCK, William, and Francis White: Palace, N.Y.C.
RONAIR, Ward and Farren: Keith's, Columbus; Keith's, Indianapolis, 8-13.
Wash.; Orph., B'klyn, 8-13; Royal, N.Y.C., 15-20.
ROWLAND, Adele: Maj., Chgo.
ROY and Arthur: Forsythe, Atlanta; Lyric, Birmingham, 8-10; Princess, Nashville, 11-13; Grand, Knoxville, 15-17; Orph., Chattanooga, 18-20.
RYAN and Lee: Colonial, Erie, Pa.; Davis, Pittsburgh, 8-13.
RYAN and Tierney: Bushwick, B'klyn, 8-13; Shea's, Buffalo, 15-20.
SABINE, Vera, Co.: Alhambra, N.Y.C.
SALE, Chic: Hipp., Youngstown; Keith's, Dayton, 8-13; Colonial, Erie, Pa., 15-20.
SALON Singers: Shea's, Toronto; Temple, Detroit, 8-13.
SAWYER, Joan: Keith's, Cleveland, 8-13.
ST. DENIS, Ruth, Co.: Orph., 'Frisco, April 24-May 7; Orph., Oakland, 8-13.
SANSONE and Delilah: Colonial, Norfolk, 4-6.
SCHEFF, Fritzi: Orph., 'Frisco, 7-13.
SCHOOLER and Dickinson: Keith's, Phila.
SCOTCH Lads and Lassies: Orph., Kansas City, 7-13.
SHARROCK'S: Empress, Grand Rapids; Keith's, Phila., 15-20.
SHATTUCK, Truly, and Marta Golden: Keith's, Boston.
SHAW, Mary, Co.: Orph., B'klyn, 8-13; Keith's, Wash., 15-20.
SHAYNE, Al.: Keith's, Pittsburgh, 8-13; Keith's, Cleveland, 15-20.
SHERMAN, Dan, Co.: Bijou, Richmond, 4-6.
SHERMAN and Uttry: Keith's, Cleveland.
SIMMS, Willard, Co.: Orph., Los Angeles, 30-May 6-13.
SMALLEY, Ralph: Keith's, Cinti.; Davis, Pittsburgh, 8-13; Keith's, Wash., 15-20.
SMITH and Austin: Palace, N.Y.C.
SMITH, Irene and Bobby: Empress, Grand Rapids, 8-13.
SOLAR, Willie: Keith's, Louisville; Keith's, Dayton, 8-13; Shea's, Buffalo, 15-20.
STANDISH, Jessie: Lyric, Hamilton, Can.; Dominion, Ottawa, 8-13.
STANLEY, Stan, Trio: Orph., B'klyn, 8-13.
STATUES, Five: Orph., Minneapolis; Orph., St. Paul, 7-13.
STEADMAN, Al, and Fanny: Keith's, Cinti., 8-13; Colonial, N.Y.C., 15-20.
STEVENS and Falk: Orph., Denver.
STONE and Haynes: Orph., Salt Lake City; Orph., Denver, 7-13.
STONE and Kallas: Palace, Chgo.; Maj., Milwaukee, 7-13.
SULLIVAN, Arthur, Co.: Orph., Kansas City.
SULTANAS: Orph., Salt Lake City; Davis, Pittsburgh, 15-20.
SUTTON, McIntyre and Sutton: Colonial, Erie, Pa., 8-13.
SURATT, Valeska, Co.: Orph., St. Paul; Palace, Chgo., 7-13.
SVENGALI: Orph., Seattle.
SWIFT, Thomas, Co.: Keith's, Dayton.
SWOR and Mack: Keith's, Louisville, 8-13.
SYMONDS, Jack: Orph., Chattanooga, 11-13.
TANGO Shoes: Dominion, Ottawa.
TANGUAY, Eva: Keith's, Boston.
TAYLOR, Eva, Co.: Orph., New Orleans.
TEMPLETON, Fay: Davis, Pittsburgh, 8-13.
THOMAS, Phillip, Quartette: Shea's, Toronto, 8-13.
TIGHE, Harry, and Sylvia Jason: Maj., Milwaukee; Hipp., Youngstown, 8-13; Keith's, Indianapolis, 15-20.
TILFORD, Co.: Alhambra, N.Y.C., 8-13.
TOGAN and Geneva: Keith's, Toledo; Keith's, Dayton, 8-13.
TOMBOYS, Two: Orph., Stockton, 3-4; Orph., Fresno, 5-6; Orph., Los Angeles, 7-13.
TOWLE, George: Dominion, Ottawa, 15-20.
TRAVERS, Noel, Co.: Shea's, Buffalo; Shea's, Toronto, 8-13.
TRIX, Helen: Prospect, B'klyn.
TROVATO: Palace, Chgo., 7-13.
TUCKER, Sophie: Empress, Grand Rapids.
TUSCANO Brothers: Columbia, St. Louis.
VACUUM Cleaner: Prospect, B'klyn.
VALENTINE and Bell: Orph., Salt Lake City; Orph., Denver, 7-13.
VALMONT, Lucy, Co.: Royal, N.Y.C., 8-13.
VAN and Schenck: Alhambra, N.Y.C.; Bushwick, B'klyn, 15-20.
VANDERBILT and Moore: Orph., Los Angeles.
VASCO: Bushwick, B'klyn.
VELDE Troupe: Princess, Nashville, 8-10; Lyric, Birmingham, 11-13; Victoria, Charleston, 18-20.
VINCENT, Claire, Co.: Orph., Omaha, 7-13.
WAKEFIELD, W. H.: Orph., Salt Lake City, 7-13.
WAR Brides: Keith's, Indianapolis, 15-20.
WARE, Helen, Co.: Maj., Chgo., 7-13.
WARREN and Conly: Orph., Salt Lake City; Orph., Denver, 7-13.
WARREN and Templeton: Keith's, Boston, 8-13.
WATSON Sisters: Orph., Oakland, 7-13.
WEEKS, Marion: Keith's, Wash.; Maryland, Balto., 8-13.
WELCH, Ben: Royal, N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
WELLS, Norworth and Moore: Royal, N.Y.C.
WENTWORTH, Vesta and Teddy: Shea's, Toronto, 8-13; Temple, Hamilton, 15-20.
WHEATON, Anna, and Harry Carrol: Orph., B'klyn; Keith's, Phila., 8-13.
WHEELER, Bert, Co.: Orph., Denver.
WHELAN, Albert: Keith's, Cinti.; Keith's, Wash., 8-13; Keith's, Phila., 15-20.
WHICH One Shall I Marry: Prospect, B'klyn, 8-13.
WHIFFEN, Thomas, Mrs., Co.: Davis, Pittsburgh.
WHIPPLE-Huston, Co.: Orph., Chattanooga, 10-13; Grand, Knoxville, 15-17; Orph., Chattanooga, 18-20.
WHITE and Clayton: Keith's, Louisville, 8-13; Palace, Chgo., 7-13.
WHITE, Caroline: Keith's, Louisville; Forsythe, Atlanta, 8-13.
WHITE, Al. B.: Bushwick, B'klyn.
WHITING and Burt: Palace, Chgo., 7-13.
WILCOX, Bert, Co.: Grand, Knoxville, 4-6; Bijou, Richmond, 8-10; Colonial, Norfolk, 11-13.
WILLARD, Victoria: Forsythe, Atlanta, 1-6; Orph., Chattanooga, 8-10.
WILLIAMS and Wolfus: Keith's, Toledo; Keith's, Toledo, 8-13.
WILLIAMS, Elsie, Co.: Royal, N.Y.C.; Keith's, Boston, 8-13.
WILLING, Bentley and Willing: Orph., Seattle.
WILSON, Franklyn, Co.: Temple, Hamilton, Can., 15-20.
WILSON, Jack, Co.: Orph., B'klyn; Bushwick, B'klyn, 8-13.
WILSON and Aubrey: Temple, Detroit, 8-13.
WILTON Sisters: Grand, Knoxville, 15-17; Orph., Chattanooga, 18-20.
WOOD, Britt: Colonial, Erie, Pa.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
WOOD, Juliet: Orph., Jacksonville, 8-11; Grand, Knoxville, 15-17; Orph., Chattanooga, 18-20.
WOOD, Milt: Orph., Chattanooga, 4-6.
WRIGHT and Dietrich: Davis, Pittsburgh; Keith's, Cleveland, 8-13; Temple, Detroit, 15-20.
ZALLAH, Mlle.: Colonial, Norfolk, 4-6.
ZORA, Gara: Orph., Salt Lake City.

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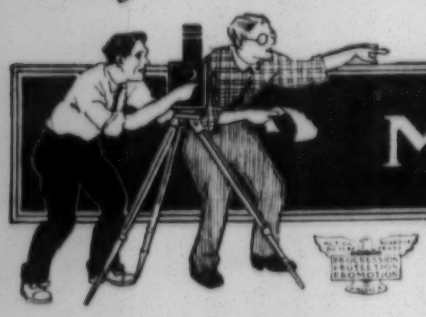


MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

NEW FIELD FOR OUR FILMS

THE situation in Europe has without doubt had a marked effect on American motion picture producing. In fact the European market with its exorbitant duties has been cut to negligible proportions; instead of a hundred prints the Continental field is now seldom using more than ten or fifteen prints of a feature picture. The producers who exported positives have had their cash returns reduced to a small proportion of former earnings, and those who export negatives are no longer getting the prices that were commanded when innumerable prints were made from them.

The use of American films in Europe had been steadily increasing prior to the war, as some of the better class of pictures were being sent abroad. It was not so long ago that the European market was used as a dumping ground for pictures that would be shelved in this country, but the education of the audiences across the waters soon created a demand for the best and the producers who were able to supply the better class of pictures quickly discovered that they had a profitable outlet market. In sending the poorer class of pictures abroad American producers were relying on the ignorance of the poorer classes and they are attempting to work the South American field in a like manner.

The output of the European manufacturer is almost *nil* at present, and as they had almost entirely supplied South America with its films, this field of necessity must be an open market. A number of American general exporters with an eye to making a quick dollar have bought up a number of old prints and sold them at great profit to Spanish agents in Latin America. With the translation of the sub-titles into Spanish, the scratched and often incomplete picture would be foisted on the public as a legitimate American production. Is it little wonder, then, that at present the American manufacturers supply only a little more than fifteen per cent. of South America's pictures? It will only take a short time for all the Latin-American peoples to become impressed with the belief that all American productions are far inferior to the European, and as soon as that source of supply is again opened it will immediately take its old position.

Illustrative of this is the statement of an American engineer who is in New York at present for a few weeks. There are more than two hundred Americans in the construction camp of about three thousand population. An American has a motion picture theater in this little Chilean village more than two hundred miles from a city and every night his place is filled twice over. Recently he was unable to secure European films and his programme consisted mainly of American-made pictures. These were of such inferior grade that the engineers petitioned for a change, and he is now repeating on the old European pictures. This engineer says that if Europe can send its best to South America why cannot America do the same, for as long as the cast-off pictures are sent down there a steady, legitimate trade will be impossible to establish.

South America has so few producing organizations that its entire market is practically open to the producers who are able to supply its demand. This field is now wide open, and it is up to American manufacturers to take care of this golden opportunity. First the exportation and sale of second-hand and shelved pictures to exporters must be stopped, and then the best features on the market should be placed in the hands of special representatives. Several concerns have already invaded this field with the intention of staying, and the results have been most fruitful.

Opportunity knocks at the door of first-class American producers who are unable to make money by catering only to the home market. However, a word of warning. It will be many years before Europe will be requiring as many pictures as formerly.

BESSIE EYTON IN "THE CRISIS."
(Selig's Production of Winston Churchill's Civil War Novel, with Costumes and Settings Characteristic of the 60's, Directed by Colin Campbell.)

EVOLUTIONARY TENDENCIES

By THEODORE OSBORN ELTONHEAD

TRACING the development of the photodrama from the days of its first inception and creation brings forth some interesting and illuminating facts. Those who have watched this growth know that it has been steady, consistent, and progressive, and at the same time exceedingly rapid. In the early days when motion pictures were a novelty and produced a thrill when a regiment of cavalry or heavy artillery came charging down the parade ground right into the eye of the camera, it was not even dreamed that in a few short years this new art would enter upon, and pass far beyond the stage and the limits of pantomimic dramatic expression.

The first stage of development was the old chase picture in which one or more characters, after getting into a more or less amusing scrape, were chased by a mob of indignant pursuers, all of whom met with either amusing or thrilling accidents. The outstanding feature of this form of picture was excessive rapidity of action.

This was followed by the Indian and cowboy drama, in which every detail of the great pioneer exploration and settlement of the West was depicted on the screen. It was at this time that the moving picture play first came into existence in a crude form. Nearly all of these Western pictures were characterized by a distinct plot rising gradually to a dramatic climax. They still depended largely on rapidity of action, but as there was a limit to the available material there began an evolution toward the melodrama. The next step upward was easily attained, and there followed a vast quantity of pictures of the "Bertha, the Sewing Machine Girl" and "She Was More to Be Pitied Than Scorned" type. In fact there were so many of these and their vogue lasted so long that it appeared for a while as if the evolution of the photodrama would stop at this point. Even at this late day some producer falls back into the old tawdry melodrama and tries to get by with it.

Following the melodrama came the picture play depending on the mechanical thrill for its outstanding feature, such as head-on collisions between two steam engines, an automobile falling over a cliff, a motorcycle going through an open drawbridge, a railroad train breaking through a weak trestle, and so on ad infinitum. These were in most cases mighty fine pictures, but their vogue was short owing to the great producing cost. Then came the military drama, in which every incident of the Revolutionary and Civil wars was dug up and presented for view on the screen. Excessive producing cost also brought about their early demise.

Next came the society drama, the play dealing largely with domestic problems, the eternal triangle of two men and a woman, and two women and a man, with every known variation of theme, plot, and story. At the present time this field is being effectually covered from every possible viewpoint and scenario editors are being driven almost crazy in an attempt to find a new situation, or an old situation treated in a new manner.

Just emerging out of its chrysalis is the psychological drama, taking an abstract idea for its theme and developing it in the manner that will make it most readily comprehensible. "The Rights of Man" was a play of this kind, and there have been a number of others built upon the same general lines, if not with the same artistry of form and technical construction.

The important fact to be gathered from this evolution of the moving picture play is that its growth has paralleled that of the legitimate stage in this country, and that it has arrived at the present time at the same stage of development so far as material is concerned. No attempt will be made here to enter into a discussion of the merits of the two forms of expression.

They are complements of each other.

EXHIBITORS' EXPOSITION AT GRAND CENTRAL PALACE

Allies Capture the Opening Performance—Great German Red Cross Drive Midweek—Then All Combine to Help Crippled Children—Actors' Fund Benefit Saturday

The Third International Exposition of the motion picture art, held under the auspices of the International Exhibitors' League, opened at the Grand Central Palace Monday afternoon with a wave of enthusiasm. The palatial hall with its imposing marble columns suggesting a vista of vast distances was filled to overflowing with the elaborately decorated booths of the big manufacturers, and the many others contributing in the advancement of the art of the motion picture.

Though the large hall appears to be filled with booths and exhibits, still ample aisle space has been left, so that the danger and inconvenience of crowding will be obviated as much as possible. The first impression gained on entering the exposition is that of wave upon wave of color, accentuated by the vivid red, blue, and yellow, of the Universal booths at the head of the grand staircase, exploiting the Blue Bird and Red Feather brand of pictures. When the first effect of this has worn off to some extent, it is possible to contemplate the multiplicity of the color schemes in the numerous other exhibitions. Many of the booths are elaborate in the extreme, with a profusion of growing plants, and beautiful tinted flowers, which set off in a harmonious and artistic manner the rare hangings and delicately carved furniture with which many exhibitors have dressed their booths.

The exposition was officially opened by B. A. Rolfe, managing director of the Strand Theater, with a short address of welcome. The Strand Orchestra of more than sixty pieces furnished the music for the afternoon. The programme for the day, which was Allies Day, was under the direction and supervision of the British Relief Association. The patronesses included: Mrs. Whitelaw Reid, Mrs. Edwin Gould, Mrs. Frances Hodgson Burnet, Mrs. Bradley Martin, Mrs. E. H. Harriman, Mrs. Harry Payne Whitney, Mrs. Orme Wilson, Hon. Gifford Pinchot and others. The reception committee who welcomed the visitors were Major Louis Livingston Seaman, president of the committee, chairman; C. K. F. Andrewes, Mrs. Percy H. Darbyshire, Mrs. Oliver Herford, Miss May Moulton, Mrs. Walter Mulliner and Cecil B. Ponsonby. Exhibits of the latest medical and surgical appliances used at the front were demonstrated by uniformed nurses.

An announcement was made that the prize of $100 for the best amateur scenario was won by David Schoohner, of 30 Pitt Street. His scenario was entitled "His Daughter's Sacrifice." Honorable mention went to Benjamin Barrish, of 1447 Wilkins Avenue, Brooklyn, for his scenario called "The Regeneration."

Ochs's Opening Address

Lee A. Ochs, president of the New York State Exhibitors' League issued an opening address. Among other things he said:

"As we enter upon our Exposition at Grand Central Palace and continue on co-operatively through the show at Madison Square Garden, we call on all exhibitors in this city, in this State and through all the cities and States of the entire country to arouse themselves to the needs of the industry and to prepare for full, complete and united co-operation in effecting an organization that will be fully representative, adequate to our needs, strong enough to fight our battles, big enough not to stoop to petty efforts, to put the exhibitor in his place and officered by men who can secure to us our rights as business men in the great industry by which we live.

"The situation calls for immediate and effective action, and we feel safe in vouching for the great body of exhibitors in the West, South, North and East, those who make up the country-wide backbone of this fine fifth industry, in all that makes for the well-being of the industry.

"We shall get together at the Grand Central Exposition to talk it over and we call upon our brothers everywhere to do likewise."

Dancing Every Evening

The spacious balcony, decorated with oak leaves and other greens, provided ample room for the gay crowd to enjoy itself. At one end is the dancing floor, and the sides form a promenade overlooking the varicolored exposition floor. The strains from the band, situated at one end of the main floor, were gently wafted up to mezzanine, and an orchestra furnished the music for the devotees of Terpsichore. People from far and near mingled with the stars on the ballroom floor. It was a question as to who enjoyed the dance the most, the star or the ardent movie fan.

The ball is a nightly feature of the exposition, and when the fans get tired of seeing the pictures being taken and then shown they can always find amusement galore.

Programme of the Week

A varied programme has been arranged for the remainder of the week. Each day has its special feature and is devoted to special interests; Wednesday is German Red Cross Day, and the features will pertain to Germany. Official war pictures which have never been shown publicly in this country will be projected. They pertain almost entirely to the Red Cross work being done at the front, although a few intimate views of the firing line will be included. At night there will be the grand ball. Louis Weikman, executive secretary of the German Red Cross in America will be in charge.

Thursday will be Cripples' and Orphans' Day and hundreds of children from the various homes in and near the city will be entertained with pictures and other events, most important of which in their estimation is doubtless the opportunity to be introduced to their favorite actors and actresses. Mrs. Evelyn M. Goldsmith, President of the Seaside Home will look after the children's entertainment. At night there will be the usual grand ball.

Friday will be California Day and the California Society will be present to explain the glories of the Sunset State in conjunction with the pictures that will be shown. The evening will be Frolic Night and all the big screen stars will attend the ball.

A special programme has been arranged for Saturday, which will be Actors' Fund Day, special events with screen and legitimate stars participating in what will probably be the gala day of the week.

HERBERT BRENON, DIRECTOR OF THE $1,000,000 ANNETTE KELLERMAN PICTURE.

Metro's Pictorial Showing

Metro Pictures Corporation's exhibit covers a space 65x15 feet and is one of the largest and most beautifully decorated in the Grand Central Palace. It is located on the south aisle and includes a gallery of 15 paintings of heroic size, of Mme. Petrova, Francis X. Bushman, Beverly Bayne, Ethel Barrymore, Lionel Barrymore, Emily Stevens, Edmund Breese, Viola Dana, Harold Lockwood, May Allison, Mr. and Mrs. Sidney Drew, Marguerite Snow, Hamilton Revelle and Mabel Taliaferro. These form part of a decorative scheme of oval panels, bearing the names of the Metro Producing companies, Rolfe Photoplays, Inc., Popular Plays and Players, Inc., Columbia Pictures Corporation and Quality Pictures Corporation. This design was executed by Edward J. Shulter of the Rolfe studios, and Warrendorf banked the open spaces with rambler roses on high trellises.

In the Metro booth on the opening night was a large party including all of the Metro stars, President and Mrs. Richard A. Rowland, Joseph W. Engel, B. A. Rolfe, Maxwell Karger, J. L. Lawrence Weber, Aaron Hoffman, Bobby North, Mr. and Mrs. Charles Maddock, Directors Edwin Carewe, William Nigh, John W. Noble, Charles Horan, Edward Lawrence and Fred J. Balshofer.

The Pictures Magazine exhibit within the Metro enclosure is one of the attractions of the show. Metro has arranged to distribute 50,000 souvenirs during the week.

Vitagraph's Exhibits at Both Shows

Vitagraph will be prominent at the Motion Picture Exhibitors' League Exposition at Grand Central Palace, May 1st to 6th, and at the Motion Picture Board of Trade Exposition at Madison Square Garden the week of May 6th to 14th. Its preparations for the two expositions have been elaborate, nothing being left undone to present this huge producer in its true proportion to the great film industry.

At the Grand Central Palace, Vitagraph reserved four spaces 82-85-86 and 89, which will be thrown together and handled as a unit to accommodate the Blue Ribbon Features. For a week the decorators from the Brooklyn studio have been at work under the supervision of Charles Chapman, art and technical director, until the big reservation in the middle of the hall became a wonderfully changed thing. It will be in the heart of the exposition activity and of course the goal of all Vitagraph admirers.

Vitagraph is just as prominently located in the Madison Square Garden Show the week following, having early secured booth No. 9 on the Twenty-seventh Street side of the hall, main floor, next to entrance. It is flanked by the three booths of the V. L. S. E., which are numbers 11, 13 and 15, and is separated from them only by the entrance. This location is most favorably situated for approach by visitors. This booth is to be embellished in the same artistic manner as the one in the Palace, with some variations if that is possible.

For the booth in both shows Vitagraph is preparing surprise novelties to add to the attractions of the displays and of the expositions.

The Vitagraph booths will constantly be in charge of some one to meet guests officially. On successive dates Sam Spedon, Frank Shaw, Fred Schaeffer, Ray E. Gallagher and others will be in charge. Visitors will be given the most cordial welcome and shown every courtesy.

Pittsburgh Screen Club Campaign

John McAleer, Chairman of the Campaign Committee of the Pittsburgh Screen Club, which is waging war on the Motion Picture Censor law of Pennsylvania, has been interviewing the prominent manufacturers in this city for the past ten days with regard to getting their financial and moral support to carry on their campaign.

The Screen Club have already proven that they have the only thoroughly organized committee, with a well planned campaign, in which they have aroused the public to the fallacy of censorship, and it is their intention to go into the political campaign in support of the nominees of the different parties who are in favor of the repeal of the censor law; and bitterly oppose those candidates who are not in favor of its repeal. The Screen Club has been assured of the support of the Motion Picture Board of Trade and of that of several of the larger manufacturers who are not affiliated with the board.

Mr. McAleer says that the club already has the support of several newspapers in the western part of Pennsylvania and that it is their intention to have public mass meetings throughout the State and educate the people to what a gross extent they are imposed upon by so-called censorship of motion pictures. He also proposes to enlist the support of other newspapers in doing so, in such a manner that the absolute unintelligence of photoplay censorship will be brought not only to the citizens of Pennsylvania, but to those of the entire United States.

The Pittsburgh Screen Club is unalterably against any form of censorship, except that which governs impropriety on the stage or the press.

To Sell Song for Charity

One of the features of the two spectacular expositions is a real film song. It has been written by two women and named after and dedicated to Florence Lawrence, the screen favorite. The words are by Margaret J. MacDonald and the music by Emma R. Steiner. It is a real motion melody, the music running to a lively dance including waltz, fox trot and one-step.

The song will be sung and danced at both expositions, Grand Central Palace and Madison Square Garden, by well-known artists. The words and music will be on sale to the public and the proceeds will be donated to the Motion Picture Campaign for the Actors' Fund.

MAYOR MITCHEL A MOVIE

Star Performer at the Cinematograph Dinner of the Hunter's Fraternity at Glendale

A cinematograph dinner was the novel annual gathering of the Hunter's Fraternity of America, Tuesday night, when the guests of A. A. Anderson met at the Mirror Studio in Glendale, L. I. Mayor Mitchel, the guest of honor, had the novel experience of being a movie actor, and judging from the way he moved about he should be quite effective when the picture is shown. Not only the Mayor but all the guests, about a hundred in number, had the pleasure of "acting." Automobiles had brought them out from New York and a scene in one of the new Mirror features was taken for the benefit of those assembled, after which all adjourned to the picturesque grounds in back of the studio.

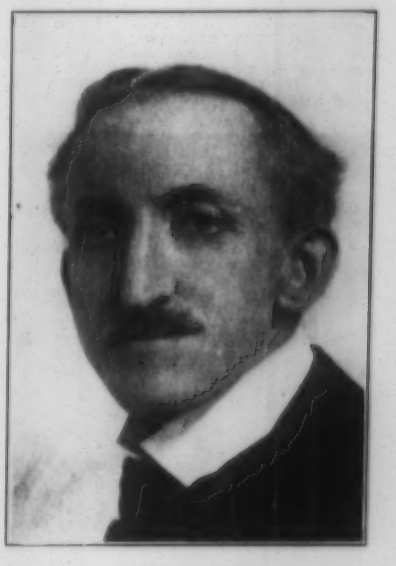
The exit from the studio was not slow by any means for the appetizing odors from the barbecued calf attracted the hungry men like a magnet and the camera which was hidden on a portico probably recorded some remarkable and realistic emotions. The glare of magnesium lights in the camp fires turned night into day and a picturesque scene was taken of the men gathered around the fires to listen to the tales of the mighty hunters who comprise the fraternity.

No second call for dinner was needed and in a typical cabin scene the guests were served a genuine hunters' dinner. Between courses a troupe of colored folks and two little toe dancers, performed on a stage at the end of the room. After the dinner, Mayor Mitchel, Nat Goodwin, Clifford B. Harmon and Irwin Batcheller made impromptu speeches. A five-part Mirror feature, "The Marriage Bond," starring Nat Goodwin, concluded the programme, and shortly before midnight a tired but happy party returned to where darkness is unknown.

Among those present were Mayor Mitchel, Judge Benton of Syracuse, Harry Rowe Shelly, Charles Williams, ex-Comptroller Irving Batcheller, Henry Cooper, Clifford B. Harmon, President of the Mirror Films; William C. Toomey, the general manager; Andreas de Segurola and Rich S. Hollaman, of the Board of Directors; A. A. Anderson, J. B. Anderson, Acher Brown, Lowell Brown, James Barnes, Marston Bogert, Robert Boettger, Dr. F. M. Dearborn, J. S. Ehrich, Dr. A. Elting, J. C. Eames, Ezra H. Fitch, M. B. Foster, R. M. Gushee, J. W. Griggs, George King, J. L. Kuser, F. M. Spiegel, Arthur Williams, Clark Williams, Eldon Bisbee, William Crawford, and Dr. King.

FROM THE ARIZONA FRONT

Support of the Motion Picture Campaign for the Actors' Fund is extending into the most remote parts of the United States. James Pooton, Chairman of the branch committee of the Campaign in Arizona, writes to Samuel Goldfish, Chairman of the Executive Committee, that practically all the motion picture houses of that section will join in the donation of 10 per cent. of their receipts on National Motion Picture Tribute Day, May 15. Mr. Pooton says that his list of supporters is headed by Manager Klinger of the Opera House, Tucson, the leading picture house of the state.



JACK LAKIN.
(Acme Lithograph Company.)

PACIFIC COAST NEWS

BY MABEL CONDON

LOS ANGELES, CAL. (*Special*).—Thomas H. Ince has received congratulatory telegrams on "Civilization" from Governor Hiram W. Johnson, Harry H. C. Culver, founder of Culver City; David A. Hamburger, millionaire Los Angeles merchant; W. E. Good, Vice-President Kilts and Jackson company. "Civilization" has settled to a steady run and will dedicate certain nights to large California organizations. Mr. Ince will probably send the picture to Washington to show privately to President Wilson.

"Civilization" has gained the big liking of the film public, and the Majestic Theater announces sold-out houses at the majority of performances.

Henry Walthall has been a welcome Los Angeles visitor for the last two weeks. He will return shortly to the Essanay studios in Chicago.

Director J. P. McGowan will take his Signal company shortly to Pine Crest, at the summit of the San Bernardino Mountains, where a large number of "Whispering Smith" exterior scenes will be made. Mr. McGowan has purchased a dozen box cars from the Southern Pacific Railroad for use in this feature; the cars are destined to figure in a big wreck scene. Eight coyote pups have also been added to the McGowan company.

General Manager Milton E. Hoffman, of the Lasky Company, is arranging a list to comprise the members of the photo-dramatic profession at liberty in California. Captain R. Forde, the Lasky engaging director, will keep this list up to date and requests unfinished photographs and stills for classification, specifying that pictures when retouched frequently fail to resemble the person photographed. A "morgue" of unfinished photographs will better help the engaging department in its choice of types.

Wins at Races

Anna Luther, of the Keystone Company, is one of the photoplayers who makes frequent trips to Tia Juana, Mexico, to attend the races held there. Also Miss Luther is one of the fortunate ones in regard to always returning richer than she went. She claims the possession of a gambling instinct, and thanks this quality for her frequent advances in fortune.

James Young begins work next week on his third Lasky production. It is to be a comedy-drama, in which Anita King and Victor Moore will be featured.

On completion of "The Highest Bid," William F. Russell, whose company is the only one at the American studios making five-reel features, came to Los Angeles and remained four days in renewing the acquaintance of his many friends in this film city. "The Guide," by Russell E. Smith, will be the next feature, and after that will be one affording Mr. Russell a strong dual role, unique arrangements for the making of which are already under way.

Balboa Clubs have been formed in Oakland, Cal., and Dorchester, Mass., the members comprising admirers of the Balboa "Who Pays?" series and other releases. The Horkheimer Brothers have made handsome donations to both clubs as tribute of appreciation.

The motion picture rights to Bret Harte's "In the Carquinez Woods" have been purchased by the Fine Arts Studio.

Fay Tincher has added her name to the Fine Arts vacation list, and may go East for a stay of two weeks.

Carter De Haven and Vola Smith are at work on a comedy under the direction of Richard Stanton at Universal City. On its completion, the De Haven serial, by Bess Meredyth, will be begun.

In changing from the character of a well-dressed woman to that of a forlorn and friendless girl, Neil Shipman made such a remarkable change in her appearance that she was mistaken for an extra at the Vitagraph studio and ordered off the stage, where she was informed "only principals are allowed on this set."

Wm. S. Hart and William Desmond will be seen together for the first time in a picture now in the making at Inceville. The story is by C. Gardner Sullivan, and in it Mr. Hart takes the part of a half-breed. The entire company of Ince Indians is being used in this feature.

New Pallas-Morosco Feature

"The American Beauty" is the feature written for Myrtle Stedman, in which she is being starred by the Pallas Company, under the direction of Wm. D. Taylor. Elliot Dexter, Adelaide Woods (late of the Biograph Company), Howard Davies, and Juan de la Cruz support Miss Stedman in this picture.

New York's enthusiastic reception of "Ramona" has brought new fame to Donald Crisp, the director of this picture, which had its Eastern premiere at the Forty-fourth Street Theater.

Miss Mary Mersch, one of the younger New York leading women, has been engaged by the Lasky Company in support of Mae Murray.

Louise Lester has just finished a mother role with Thomas Ricketts's company at the Santa Barbara American studios. It was this variety of role that made Miss Lester known to screen fans as "the mother of Jack Kerrigan."

The Rolin company has returned from its trip to Mexico with three completed one-reel pictures made respectively at Tia Juana, the San Diego Exposition, and on board a war-ship. Beebe Daniels, leading lady of Phunphilms; Harold Lloyd, known on the screen as "Lonesome Luke"; Harry Pollard, and Director Hal Roach were those who journeyed from the Rolin Hollywood studio to the southland.

Miles Overholt, editor of the "Reeling Round the Studios" page of the L. A. *Sunday Examiner*, arranged a recent Hopper-Fairbanks night at the L. A. Press Club. That evening was one of the most entertaining of the club's series of guest nights.

Ashton Dearholt, American Film Company juvenile lead, is getting in trim for the July 4th auto races, in which he will drive Barney Oldfield's Simplex.

Director Has Birthday

William Christy Cabanne celebrated a twenty-eighth birthday last week and among the Fine Arts representatives who assembled at his home in honor of the event were Alan Dwan, Norma Talmadge, De Wolf Hopper, Dorothy Gish, Douglas Fairbanks, Robert Harron, Constance Talmadge, Bennie Zeidman, and Mr. Cabanne's father and brother from St. Louis. Mr. Cabanne has made an enviable place for himself among the directors of the motion picture profession, his name being among the best known of these.

Ethel Teare, Gus Leonard, and Jack McDermott make of a just-completed one-reel comedy at the Kalem studio a picture of particular merit. Harry Millard was its director. Fred Fraelick, Victor Rottman, and Mr. McDermott are supporting Miss Teare in another comedy now in the making.

H. B. Warner has finished his work in a fourth Triangle-Kay Bee feature and has gone to Coronado Beach for a brief rest, and also to be within a short distance of the Tia Juana turf, where, 'tis said, fortune invariably favors the choice of Mr. Warner.

The first of the "Smiling" Billy Mason series of one-reel comedies has been finished at Universal City by co-directors Mason and Albert Russell. "Baseball Billy" is its title. Mr. Russell will make use of the director's megaphone in the remaining pictures of the series.

As all night work is a frequent occurrence with the J. P. McGowan Company at the Signal studios in the making of "Whispering Smith" scenes, a barbecue spread is served the players any time from midnight until 3 A.M.

Thomas Meighan and Ernest Joy will support Blanche Sweet in the new Hector Turnbull story, which Frank Reicher is about to direct at the Lasky studio.

The Balboa Company has engaged Charles Bartlett, formerly director of William F. Russell's company at the American Film studios. Mr. Bartlett will direct Marie Empress in three-reel features.

Dwight Whiting, manager of the Rolin Film Company, lost his new Mercer by theft last week. Later the car was found wrecked near a small town out of Los Angeles.

De Wolf Hopper, in the screening of William E. Wing's adaptation of "Casey at the Bat," is ably supported by Loyola O'Connor, Marguerite Marsh, Kate Toncray, Frank Bennett, Carl Stockdale, and William H. Brown.

Bessie Barriscale's Loss

Bessie Barriscale, on her return to the Ince studios at Culver City after two weeks' vacation, received word from New York city of the death there of her father, Samuel Barriscale. This sorrow follows that of the loss of Miss Barriscale's mother less than a year ago. The Ince-Triangle star has the sympathy of many friends.

George Foster Platt is newly in charge of the scenario department of the Lasky Company. Mr. Platt is a well-known stage director, and just recently served in that capacity for the Thanhouser Company.

Harry Carey has written a two-reel Western story in which he will star shortly on tht Universal programme. Mr. Carey has attained much prominence as a writer of both stage plays and screen dramas, and his return to the practice of writing is a welcome one.

The new Fairbanks-Fine Arts picture, "The Assassin," will comprise a number of big scenes made at the recent Corona races. Director William Christy Cabanne took three automobile parties, headed by Harry E. Aitken, to Corona, and some splendid scenes resulted. The cast includes A. D. Sears, Jewel Carmen, Norma Talmadge, Margie Wilson, and W. E. Lawrence.

The wrecking of a motorcycle and the narrow escape from death under the wheels of a runaway flat-car are features of a recent "Hazards of Helen" story, soon to be released. Helen Gibson, as the heroine in this picture, accomplished one of the most spectacular of film scenes.

Raymond Hatton, of the Lasky company, has coined the moral "To tarry is ofttimes wise." Mr. Hatton had been informed by Mr. DeMille that he was cast for a bald-headed character in a new production. Immediately Mr. Hatton had the top of his head shaved. Upon his proudly displaying the result, Mr. DeMille regretfully informed him that his part had been changed and that Mr. Hatton was to play a totally different character. Hence the newly coined moral.

Alan Dwan is introducing strong touches of symbolism in the Lillian Gish Kentucky story, now being filmed at the Fine Arts studio. Sam De Grasse, Spottiswoode Aitkin, William D. Vault, and Jennie Lee support Miss Gish in this feature, the progress of which has already received the commendation of the Fine Arts executives.

Screen rights to Vaughan Kester's novel, "The Manager of the B and A," have been purchased by the Signal Film Corporation. It will be filmed in five reels as a Helen Holmes feature, with J. P. McGowan playing opposite her.

Cowboy Outfit Gift to Fairbanks

Jim Kidd, Curley Baldwin, "Smoky" Peterson, Fred Burns and Eagle Eye recently presented Douglas Fairbanks with a complete cowboy outfit. Jim Kidd, the most noted of real Western cowboys, made the presentation speech and said the gift was by way of their friendship for Mr. Fairbanks, which had the chance to become a real one during the recent taking of scenes for "The Good Bad-Man" in the Mojave Desert. Mr. Fairbanks pleasure upon receipt of the gift was expressed in true Fairbanks style, and Mr. Fairbanks' occupation between scenes at the studio is earnest practice with the lariat, in which art he is already commendably proficient.

Ruth Stonehouse comes to the Universal serial, "Peg o' the Ring," with many accomplishments, among which is the ability to swim, ride, fence, shoot and manage a motor-boat. Also she is a finished trapese performer and runs her own car. It is reported here that Francis Ford and Grace Cunard are to come back to the Universal City and that the "Peg o' the Ring" serial is to be discontinued.

BEATRICE MICHELENA, CHAUFFEUSE.

(She is Chasing Fake Film Schools Out of California, With the Aid of Governor Johnson. Miss Michelena's Original Indictment of These Institutes Was Published in THE DRAMATIC MIRROR.)

E. K. LINCOLN AND HELEN GREENE, IN "THE HEART'S TRIBUTE."
(Lubin.)

SELIG'S NEW COAST MANAGER

William N. Selig, president of the Selig Polyscope company, has appointed James L. McGee business manager of the California interests of the Selig company. Mr. McGee left Chicago for Los Angeles, but after a brief sojourn there he plans to return East to accompany the Selig company of players to St. Louis and Vicksburg, Miss., where special scenes for "The Crisis" will be filmed. McGee joined the Selig company seven years ago as a player and later was promoted by Mr. Selig to business manager of the Selig Edendale studio.

Mr. Selig has appointed Thomas Nash as manager of the Selig production forces on the Pacific Coast. Mr. Nash will leave Chicago soon to assume his new duties. Mr. Nash is widely and favorably known in motion picture circles and started with the Selig company sixteen years ago.

JACK SHERRILL IN CALIFORNIA

Jack Sherrill left last week for California, where it is possible he may make connections for film production. Mr. Sherrill's trip is partly for pleasure and partly for business. His personality is particularly suited to roles requiring youth, good looks, and energy, coupled with seriousness and understanding, which have made an impression alike on exhibitors as well as producers, as he has met with much popularity in his film work, as indicated by communications received direct from the exhibitor, as well as the producer.

Mr. Sherrill will visit all the picture points of interest on the coast.

FLORIDA FILM FLASHES

JACKSONVILLE, Fla. (*Special*).—The Kalem "Sis Hopkins" company has been spending several days in Fernandina working on coming releases.

The Powell Feature Film Company is expected in a few days.

Roy Garish, formerly of Vim, is now with the Serial Players.

Ray Godfrey has joined the Vim Company.

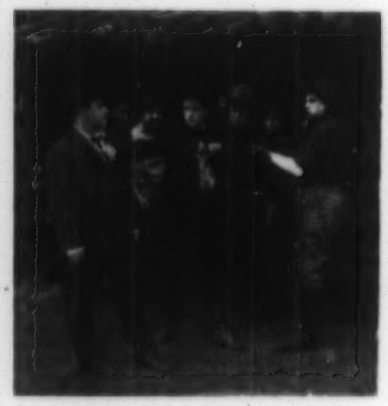
The C. C. Field Film Company's studio at Miami is expected to be completed this week. The company has been busy for some days, and the following are in the cast: Howard Hall, Chap Field, Chester DeVonde, George Field, William Howell, Ruth Field, Kilbourne Gordon, Charles Graham, Richard Lile, Sidney Riggs, Jack Sears, Frank Tarbutte, Jack Reynolds, George Hollister, Carl Von Hoffman, Robert Minck, John Waglorn, Jesse Mitchell, A. Goodell, Ezra Walck, T. Regan, P. Hahn, Nora Barrey, Walter Miller, Maxine Brown, Alice Hollister, Irva Ross, Julia Calhoun, Marion Waglon, Dora Dearborn, Jean Armour, Grace Gordon, Jose Vergilo, Charlotte Westervelt, Jessie Reed, Fay Lile, Mary Mitchell, Lizzie Brown, Viola Miller, Mrs. Ross, and Mr. and Mrs. C. C. Field.

A company of Henry W. Savage players are at Stuart, Florida, making scenes for "Every Woman."

The ranks of the motion picture colony are being somewhat depleted by the departure of players to the eastern studios for the Summer.

Joseph Rucker and M. H. Swain, with Pathe Weekly, are here making scenes for "Historical America." St. Augustine will also be visited.

E. O. UEDEMANN.



SCENE "AT PINEY RIDGE."
(Selig Red Seal Release May 1.)

White, N. Y.
ANN PENNINGTON.
(Famous Players.)

AS "SUSIE SNOWFLAKE"

Famous Players Engage Ann Pennington for Long Term on the Paramount Programme

Ann Pennington who, despite her diminutive size, has been one of the biggest hits of the Ziegfeld Follies for the last three years, has signed a long term contract with the Famous Players Film company to star in the productions of that concern on the Paramount Programme. "Susie Snowflake," a story of the musical comedy stage, has been chosen as the vehicle for Miss Pennington's motion picture debut, active work on which has already begun.

Though Miss Pennington is one of the most popular little figures on Broadway and her country-wide reputation has been won to a large extent by her clever work in the Follies, she has appeared in all the large cities from coast to coast in "The Red Widow," in which she toured the country four years ago. It was in this musical production, which has since been adapted for the screen by the Famous Players with John Barrymore in the stellar role, that Miss Pennington made her debut on the stage. Previous to her professional debut in New York Miss Pennington won an enviable reputation in Philadelphia as an amateur dancer.

U. S. MARINES IN HAITI

The American Defense Society has released "U. S. Marine Under Fire in Haiti," a picture that is far superior to the majority of the European war pictures that have been shown in this country. There are the usual pictures of drills and life at the barracks, but the majority of the scenes depict real campaign conditions. Not only the marching of the troops to the firing line, but fighting itself all along the front is shown. Actual warfare, soldiers dropping in the charge, revolutionists killed by shrapnel fire from the American guns and the destruction of rebel strongholds by shell fire are all to be viewed. A number of the scenes which were taken through telephoto lens in many instances show a distance of three and four miles yet they are all sharp and distinct.

This is the first time that American forces have ever been shown in battle, and if anything should stimulate preparedness these pictures should. Moreover, they are exceptionally instructive for the insight they give into the character and life of the country. Many of the views are remarkably beautiful and picturesque, and seldom have we seen any more exquisite than those taken along the rock bound coast with the turbulent waters dashing right into the lens of the camera.

NEW MAE MARSH PICTURE

Mae Marsh, who has been conspicuous by her absence from the Triangle programme, has completed a new picture at Fine Arts. Its early release marks her second film appearance in the seven months of the Triangle. The successor to "Hoodoo Ann" is called "A Child of the Paris Streets" and is a highly spectacular story of the Latin Quarter, interpreted by a well balanced cast. Robert Harron is again the young hero, an American student who rescues the girl from the Apaches who kidnapped her when she was a baby and brought her up to be the cleverest of their kind in Paris. Tully Marshall adds another villain conception to the long list with which his name has been associated, both on the speaking stage and in motion pictures. Jennie Lee, Carl Stockdale, Loyola O'Connor and Bert Hadley deserve mention in the long supporting cast.

"RAMONA" ON THE ROAD

With "Ramona" firmly intrenched at the 44th Street Theater and negotiations concluded for its presentation at the Colonial Theater, Boston, beginning the latter part of May, W. H. Clune, the Pacific Coast film magnate, and his associate, Lloyd Brown, left yesterday on the Twentieth Century for Chicago to complete arrangements for the exhibition there of the elaborate cinema-drama founded on Helen Hunt Jackson's famous romance of California and the Mission Indians. While West they will also arrange for the presentation of "Ramona" in Cleveland, Detroit, and other Middle Western cities. By the middle of June "Ramona" will be playing simultaneously in seven cities, extending from the Atlantic to the Pacific.

ANOTHER FILM MERGER IMMINENT

Triangle Threatens to Annex Lasky and Famous Players, With Adolf Zukor as President and Harry E. Aitken as Manager

LOS ANGELES, CAL. (*Special*).—At last the merger! To the tune of $25,000,000 and the names, Adolph Zukor as president, Harry E. Aitken as chairman of committees, Thomas H. Ince, David W. Griffith, Jesse L. Lasky, Mack Sennett, Samuel Goldfish, Cecil B. De Mille, H. B. Smithers, and Oscar L. Gubleman as vice-presidents. April 24 and the Hotel Alexandria saw the completion of the merger, arrangements for which had been in process for several weeks. It is understood that Morosco is not in the merger.

Los Angeles, as a film center, will profit greatly by this moneyed amalgamation, as an enlargement of studio interests in the Southern California film center will result.

Mr. Zukor, Mr. Goldfish, Mr. Smithers, and Mr. Gubleman left for New York immediately after the consummation of the merger. Mr. Aitken and Mr. Lasky left for the East several days later. It was reported that the merger will not affect productions or present studio management, and that the Lasky and Famous Players companies will continue to release on the Paramount programme. MABEL CONDON.

Adolph Zukor, president of the Famous Players Film Company, and according to Los Angeles advices, president-elect of the latest projected film merger gave out the following statement on his return to New York:

"The genuine and most important object of the affiliation of film interests for which these conferences were arranged, is the tremendous advantage that will thus be created for the production of bigger and better pictures. The coalition of producing facilities, equipment and staffs that would result from this arrangement would increase the efficiency of each of the companies involved in a remarkable degree. Talking for the Famous Players Film Company, I need not tell you that ever since its organization, more than four years ago, we have accepted every opportunity presented, and have constantly sought new means to produce greater and better photoplays.

"History repeats itself, even in the film business. The same unfavorable conditions that existed in the industry four years ago have returned in a larger degree to-day. Then the easy success that had been won by film producers had led them to lower their standards and produce such inferior subjects that the public was already becoming tired of the consistently poor merit of the average moving picture programme and was deserting the photoplay theaters in alarming numbers. The Famous Players Film Coompany was organized at that time in recognition of this situation, and with the determined purpose to raise the falling standards of screen production. Similar disadvantages have again arisen. Due to destructive competition and new detriments, photoplay merit seems again certain to be lowered. Such an affiliation of interests as is now contemplated would remove at once all the unnecessary obstacles that has so far impeded the fullest progress of the photoplay art.

"In the event of the culmination of the efforts to form this amalgamation, the various companies affected will retain in every respect their total individualities and inherent organizations.

"It does not require any particular emphasis to indicate that the recipients of the greatest benefit of such an amalgamation would be the public and the exhibitors.

"It must be remembered that the great problems of the film industry are centered in the producers. Distribution of motion pictures, like the circulation of any other mercantile product, is a mechanical process, and can be simply regulated and conducted, but the producing faction involves all the hazards and difficulties of creative art and upon the foundations of this branch of the trade rests the structure of the entire industry. The producing of a motion picture is a work of art, subject to all the varying influences that any artistic creation is dependent upon. When the photoplay is already produced, it then becomes a canned product, and in this condition comes under the head of ordinary business. The problems that confront the distributor of this product are elementary, and can be solved by the adoption of usual business methods. But a producing policy upon which depends artistic advancement and the very life or death of the industry is one fraught with constant anxieties and perplexities. It is to minimize these deterring influences, and so make possible the greatest advance of the art, that I have permitted the Famous Players Film Company to become an active factor in the proposed amalgamation."

J. K. BURGER.

J. K. Burger, Hearst Exchange Manager, talks interestingly on newspaper support: "The first trade exhibition of our initial releases, 'The Mysteries of Myra,' and 'Has It Ever Happened to You,' was enthusiastically received. I have never seen a gathering of exhibitors so intensely interested. Out of 1,487 guests, we actually closed 703 contracts! This can be put down in the annals of film history. It has never been accomplished before.

"All of which only proves that we have correctly felt the pulse of the public. How? Through our *newspapers*. We are catering to a large percentage of the public through our newspapers to-day, and our highest ambition is to do even more constructive work.

"Do you know what newspaper support means to the exhibitor? Consider the fact that approximately nine out of ten people living in communities where theaters are located, read one or more newspapers daily.

"The film industry as a whole, compared with any other industry, spends more money on newspaper advertising than on any other medium of publicity. Moreover, the International Film Service, Inc., is to-day devoting more white space in newspaper display for the exhibitor than any other distributing organization in the film industry."

THOUSANDS FOR TRIBUTE

Chicago Will Contribute $100,000 in Motion Picture Campaign

(*Special Dispatch*)

Dispatches received at the headquarters of the Motion Picture Campaign for the Actors' Fund indicate that Chicago will make good its boast to contribute $100,000 of the $500,000 total. Aaron J. Jones, Chairman of the Chicago Branch Committee, notified Samuel Goldfish, Chairman of the National Committee, that he has signed up 150 theaters which will donate 10 per cent. of their gross receipts on National Picture Tribute Day, May 15.

"We are sending you these now as a starter," says Mr. Jones's message. "But there will be 400 on the list before May 15. We are going to make good our $100,000 boast and place Chicago in the lead in the competition of cities in this great movement."

Marcus Loew is preparing a unique programme for his theaters in this city on May 15. The offering of feature films and "personal appearances" of stars which he is arranging will pack his great theaters to the sidewalk.

Led by these two energetic theater-owners and exhibitions, nearly 1,200 picture house managers have already pledged themselves to make Tribute Day the biggest kind of a success. With this support and that which will follow from this example, it seems assured that the contract of the motion picture industry to $500,000 for the endowment of the Actors' Fund and Home on Staten Island will be carried to a successful termination.

GEN. DIAZ CONTRIBUTES

Nicaraguan Consul General Endorses Charity Canvass for Actors' Fund.

Having received the hearty endorsement of dignitaries of high and low degree in all parts of America, the Motion Picture Campaign for the Actors' Fund is now attracting the attention of men of importance in foreign affairs here. The monster movement of the people of the film industry to raise $500,000 for the permanent protection of the great charitable fund is commanding the most widespread attention ever given a canvass of this kind. M. Ernesto Solorzano Diaz, Consul General of Nicaragua in New York, sent the following letter:

My attention is called to the most commendable project under which you are laboring on behalf of the actors and actresses who are in dire distress or broken down in old age, and I sincerely wish you every possible success in the complete accomplishment of the object of the Motion Picture Campaign for the Actors' Fund.

HOYT'S 25TH ANNIVERSARY

Edward N. Hoyt, the Shakespearean actor, has recently returned from a trip in Georgia with the Famous Players Film Co., supporting Miss Hazel Dawn and Irving Cummings, under the direction of Mr. Fred A. Thomson. Mrs. Edward N. Hoyt spent the time with relatives in Washington, D. C., and on his return Mr. Hoyt remained over in Washington in order to celebrate with Mrs. Hoyt the twenty-fifth anniversary of their wedding on April 22, at which they were the recipients of many beautiful gifts.

"THE GIRL WITH GREEN EYES."—(PATHE.)

CHARLIE CHAPLIN IS SUED

Essanay Film Co. Asks $500,000 for Violation of Contract

Charlie Chaplin has been sued in the Supreme Court by his former employers, the Essanay Film company, for $500,000 damages for alleged breach of contract. The papers throw an interesting light on the remuneration the famous movie actor had been receiving in contrast to his present salary with the Mutual.

According to the papers, Chaplin made a year's contract with the Essanay company, ending December, 1915, at $1,250 a week. In the spring of last year, however, it is alleged that Chaplin asked for an increase, which was granted on the basis of a bonus of $100,000, payable in sums of $10,000 upon the completion of each of ten pictures.

Under this arrangement Chaplin was supposed to complete a two-reel picture every three weeks until the end of his contract. The Essanay company alleges that during this period Chaplin failed to report at the studio for eighty-one days, for which he was being paid $1,250 a week, and it is necessary, therefore, for him to complete three more pictures before the terms of his contract have been met.

Chaplin already has a suit against the Essanay company for an injunction preventing them from exhibiting his film "Carmen" on the ground that it was padded from two to four reels.

1,487 WERE IN ATTENDANCE!

Over 1,000 leading exhibitors, trade press reviewers, and newspaper men attended the special performance of "The Mysteries of Myra" atop the New York theater.

When 1,487 people leave their businesses, their homes, to see a picture it must be something out of the ordinary, and from the reception given and the comments heard, it looks as if "The Mysteries of Myra" will undoubtedly mark a turning point in the annals of film history.

Hereward Carrington, who wrote "The Mysteries of Myra" in collaboration with Charles W. Goddard, is a specialist in psychic phenomena, while Leo and Theo Wharton, producers and directors of this series, are not far behind him. It has been stated that the Whartons spent six months making a study of mental suggestion and thought transmission. These "thought waves" must have affected picture "fans," judging from the attendance at the first showing of "The Mysteries of Myra."

CHANGES IN V. L. S. E. STAFFS

The promotion of J. C. Kendall from booker to salesman is announced by Manager C. E. Holah of the Cincinnati branch office of the Big Four.

At the Dallas office the engagement of J. A. Steinson as salesman has caused widespread satisfaction among the trade. Prior to his joining the Dallas staff, Mr. Steinson was an exhibitor at McAllister, Oklahoma, and booked V. L. S. E. features at his theater.

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CROWD LEAVING MAJESTIC THEATER, LOS ANGELES, AFTER PREMIERE OF THOMAS H. INCE'S CINEMA SPECTACLE, "CIVILIZATION."

AS A SCREEN GYPSY

Israel Zangwill's "The Moment Before" Filmed for Pauline Frederick

Though Pauline Frederick long ago established her claim to versatility by her interpretation of such roles as "Zaza," "Bella Donna," and "Audrey," perhaps she has never had quite so many opportunities of displaying her talents in any one production as in the Famous Players adaptation of Israel Zangwill's "The Moment Before," which was released on the Paramount Programme at the Broadway Theater this week.

The Duchess of Maldon, in which characterization Miss Frederick first appears in the photoplay, is a white-haired woman of fifty-five. When she falls dying in the church, there arises before her the vision of her youth. Then the scene fades out and Miss Frederick appears as the young gypsy for whom two men engaged in desperate combat.

In her gypsy days a fortune teller had predicted that she would become a duchess, and that prophecy had been fulfilled. Would, therefore, another prediction—that she would die suddenly at high noon—prove equally correct? As Madge sees the various predictions of the seeress being fulfilled, the one fatal prophecy continues to weigh more and more heavily upon her.

Thus it is that when Harold is killed by a fall from his horse and she attends the funeral, the chiming of the church bells at noon fills her with terror. The frightful shock affects her weak heart and she falls dying near the altar.

The greater part of the picture was staged by Robert G. Vignola in Florida, where the tropical foliage is especially susceptible of conversion into "Australia." In support of the star there appear Thomas Holding, J. W. Johnston, Frank Losee, Edward Sturgis and others who have won distinction in previous Famous Players' productions.

NEW MOVING PICTURE COMPANY

The Popular Pictures Corporation has been organized to produce and market feature pictures. The company, with capital stock of $1,500,000, has taken the building in West Forty-second street which was called the Candler Annex, and renamed it the Popular Pictures Building and will make it its headquarters. The president of the new corporation is Milton M. Goldsmith, who was president of the Playgoers' Film Company. A. C. Langan, who was president of the Sun Photoplay company, is vice president and A. J. Bimberk is treasurer.

MOVIE ACTOR SUES FOR HURT

Willard A. Colee, a movie actor, has served papers in an action brought in the Supreme Court against the Gorman Film Company for $25,000 damages, he claims, he sustained April 21, when he jumped from Washington Bridge over the Harlem River to a moving automobile on the Speedway, a distance of thirty feet. Colee's legs were broken.

INCE SCORES A CENTER

"Civilization" Hailed as the Sensation of the War Year in the West

That the ten-reel peace production of "Civilization," now being exploited as Thomas H. Ince's million dollar spectacle, has struck a responsive chord in the heart of man, woman and child alike, is the only conclusion to draw from the veritable torrent of congratulatory messages which, according to an announcement made this week, is pouring in upon the noted producer. From all parts of Southern California, it is said, letters and telegrams are arriving by the hundred and each teems with praise of the stupendous film subject.

One of the most highly prized of those received to date is a wire sent by Governor Hiram W. Johnson of California, who congratulates Ince for having accomplished such a worthy work.

Harry H. Culver, the noted California realty magnate and founder of Culver City, indulges in the use of superlatives to describe the production. He writes: "After witnessing 'Civilization,' I wish to attach my name to the list of the many admirers of your wonderful production. The manner in which you handled the delicate impersonation of Christ, intermingled with the realistic war scenes, could not help but leave in the minds of all those who have had the pleasure of witnessing the production, the effect of a divine sermon. Looking at it from all angles, it is no doubt the most efficient production that I have ever witnessed. Sincerely yours, Harry H. Culver."

David A. Hamburger, the millionaire Southern California merchant, also was profuse in his praise. In a letter to Producer Ince, he says, in part: "I enjoyed it more than any performance of any kind that I have ever witnessed on the screen."

Still another flattering letter was received by Ince from W. E. Good, vice-president of the Kilts and Jackson Company, who, in part, writes: "It is wonderful and to describe it I can only quote my wife, in a remark made as we were leaving the theater, that 'Surely, the mind back of it all had not an inspiration, but a vision.'"

Now that the production has settled down to a steady run, plans are being formulated for the dedication of certain nights to some of the large organizations in Southern California. It is intended to set apart one night on which members of the California National Guard may view the film, another for the Chamber of Commerce, another for school teachers, etc.

Within a few weeks, Ince is expected to have decided whether he will take the production to New York, Chicago or Washington, first. Rumor has it that he is now negotiating to invade the capital shortly and there exhibit it, at a private showing to the President, his cabinet and all other government officials.

J. G. REIS, one of the Selig-Tribune cameramen, has taken his bride with him to the Mexican border. Mr. Reis was for a long time at the German front in Poland. The iron cross in Mr. Reis's possession was awarded for actual service.

PAULINE FREDERICK, IN "THE MOMENT BEFORE."—(FAMOUS.)

PALLAS PICTURES
PRESENTS
DUSTIN FARNUM

IN
"DAVID GARRICK"
THE PLAY MADE FAMOUS BY SUCH ACTORS AS LAWRENCE BARRETT, THE ELDER SOTHERN AND OTHERS
RELEASED MAY 1
ON THE
PARAMOUNT PROGRAM

PALLAS PICTURES
PRESENTS
DUSTIN FARNUM

IN
"DAVY CROCKETT"
(AS DONE BY FRANK MAYO)
TO BE RELEASED
ON THE
PARAMOUNT PROGRAM

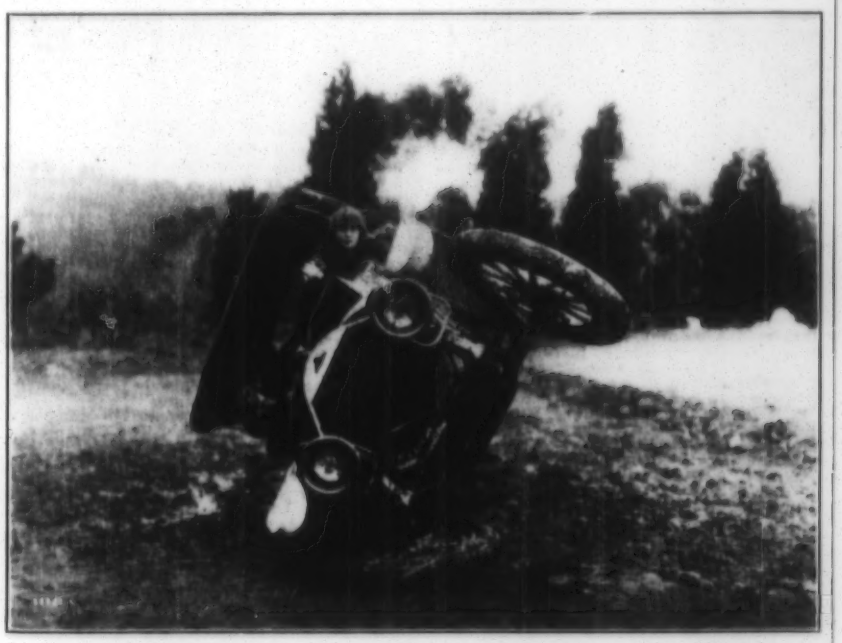
BEBAN AND STEDMAN IN AUTO ACCIDENT

Broken Steering Knuckle Causes Car to Turn Somersault—Catch Scene for Picture

What will probably turn out to be the most remarkable motion picture of an automobile accident ever displayed on the screen, was secured by cameraman Homer Scott of the Oliver Morosco Photoplay Company when a car containing George Beban, Myrtle Stedman and John Franklin, the chauffeur turned an almost complete somersault.

Had it not been for the steel-framed hood, the passengers would hardly have escaped more serious injuries than they did. Both Miss Stedman and Mr. Beban escaped with several bruises while the chauffeur who sat near the wheel that gave way, suffered from a broken wrist and was taken out of the wreck unconscious.

The scenario of "Pasquale" has been revised so as to embody the pictures of the accident secured by Cameraman Scott, thus offering a thrill of actual realism to the production which aside from this scene offers several spectacular incidents in the way of battle scenes and other big dramatic offerings. "Pasquale" is the next Morosco release on the Paramount programme and presents Mr. Beban in the title character.



AUTO ACCIDENT CAUGHT BY MOROSCO CAMERAMAN AND EMBODIED IN SCENARIO OF "PASQUALE," STARRING GEORGE BEBAN. (ENLARGEMENT FROM FILM, SHOWING MYRTLE STEDMAN IN MACHINE AS IT TURNED OVER.) STEEL HOOD FRAME SAVED PASSENGERS FROM SERIOUS INJURY.

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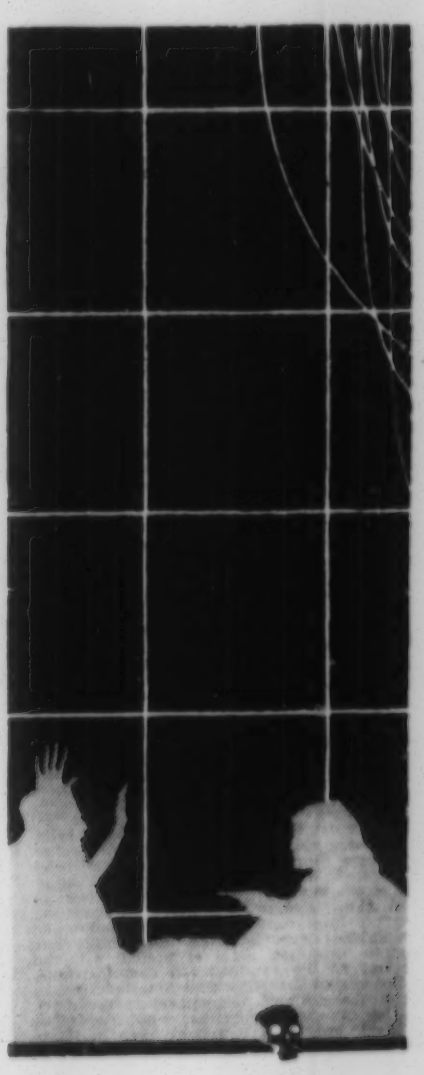


FEATURE FILMS OF THE WEEK

"Maria Rosa" Proves Geraldine Farrar Past Mistress of Screen Acting the First Time She Faced the Camera—John Barrymore Cuts Out Raymond Hitchcock with "The Red Widow"

"MARIA ROSA"

A Five-Part Adaptation of the Play of the Same Name by Guido Marburg and Wallace Gilipatrick and Featuring Geraldine Farrar. Produced by Lasky Under the Direction of Cecil B. De Mille, from the Scenario of William C. De Mille for Release on the Paramount Programme May 7.

Maria Rosa.....Geraldine Farrar
Andres.....Wallace Reid
Ramon.....Pedro de Cordoba
Carlos.....Ernest Joy
Ana.....Anita King
Pedro.....Horace B. Carpenter

The big outstanding impression created by this picture is the consummate finish of Geraldine Farrar's acting, and this is all the more remarkable when it is taken into consideration that although this is the third picture shown starring this operatic song bird it was the first one in which she acted before the camera. There are few actresses on either the legitimate or operatic stage who can step into motion picture work and in their first production create the impression of artistic familiarity such as Miss Farrar has done in this offering. There can be only one explanation:—she is a born actress, and has the adaptability of one so gifted by Nature.

She has been particularly fortunte, however, in three things—to work from a scenario constructed by such a master hand as that of William C. De Mille, under the direction of Cecil B. De Mille and in a play so well adapted to her personality and temperament as "Maria Rosa." These three things taken in conjunction with her own inherent ability make of "Maria Rosa" one of the most effective pictures shown on the screen in some time. It is good acting when an actress can create the illusion that she has lost her own personality in that of the character she is similating, and this is what Geraldine Farrar has done in this picture. While looking at it you do not think of Geraldine Farrar but of Maria Rosa.

Cecil De Mille's direction throughout the whole production is without fault. He has brought his story out in a clear, convincing manner, and has achieved a fade-in scene for his emotional climax that is one of the best that we have ever seen produced.

Wallace Reid handled the leading male role of Andres most effectively, although at times he was a little too cold for a naturally hot blooded Spaniard. Pedro de Cordoba, as Ramon, played with a fine passion and revengeful vindictiveness that were truly admirable, and produced the impression of realistic character drawing. Ernest Joy and Anita King handled the minor roles of Carlos and Ana in a capable, convincing manner, while Horace B. Carpenter scored as Pedro. The photography and lighting were well up to the usual standard of excellence so prevalent in Lasky pictures.

Little need be said of the story. Maria Rosa and Andres are in love. Ramon, the supposed intimate friend of Andres, also loves Maria. Ramon has a fight with Pedro, a fisherman, and kills him, using a knife that belongs to Andres. The latter is arrested and sent to prison for ten years. Maria swears to remain faithful as long as he lives. Ramon, in order to win her, hires a letter writer to send a letter saying that Andres is dead. On her wedding day to Ramon Andres appears, having been released from prison for performing a brave deed. The scene in which Andres discloses himself to Maria by means of a looking glass is handled in such a manner as to bring forth the highest admiration. Maria sends Andres for a priest and then gets Ramon drunk. While under the influence of the wine he tells her that he murdered Pedro and Maria, seizing his dagger, stabs him. Just before dying Ramon tells the priest that he fell on the knife thus exculpating Maria from the crime. The picture closes with a pictoral prophecy of peace and happiness of Maria and Andres.

E.

"THE RED WIDOW"

A Comedy in Five Parts, Filmed from the Libretto of Channing Pollock and Rennold Wolf by the Famous Players Co., Featuring John Barrymore and Flora Zabelle, for Release on the Paramount Programme.

Cicero Hannibal Butts.....John Barrymore
Anna Varvara.....Flora Zabelle
Baron.....John Hendricks
Ivan Scorpioff.....Eugene Redding
Basil Romanoff.....Millard Benson
Popova.....George E. Mack
Mrs. Butts.....Lillian Tucker

Thanks to the ebullient humor of John Barrymore, ably aided and abetted by the beauteous Flora Zabelle in the title role, "The Red Widow" as reincarnated upon the screen arouses fully as much fun as upon the stage. Translating a musical libretto into a five-part feature is not the lightest comedy trick imaginable, but capable direction has extracted all the fun out of the familiar old complications, while careful detailing and excellent photography have added atmosphere to the story of the innocent American who passes a nihilistic lady into Russia as his wife. Raymond Hitchcock, the original Cicero Hannibal Butts and real husband of Anna Varvara Zabelle, is over in London selling comedy instead of corsets, but his reel successor goes him several better as a screen comedian. John Barrymore never overlooks a bet while the camera is clicking, and his bits of comedy by-play save the plot proper of "The Red Widow" from degenerating into cold canned burlesque. As it stands the funniest scenes on the film are in the first reel, where his wedding under alcoholic auspices is really hilarious. Channing Pollock and Rennold Wolf, the authors, have furnished some humorous subtitles, and when the befuddled groom substitutes "Good-bye Girls, I'm Through" for the "Lohengrin" wedding march, the spectators roar and grin with genuine merriment. Dave Reed, whose name does not even appear in the cast of characters sent out by the Paramount Players company,—although his father was a famous minstrel, and Dave, Jr. was starred in vaudeville for many seasons—supplied splendid second comedy in the wedding scenes, but after that Barrymore was obliged to rely mainly upon the ladies for fun feeding. Lillian Tucker, whose blonde beauty, as the real Mrs. Butts, made an excellent contrast to Flora Zabelle's vivid, exotic charm; and Escamillo Fernandez,—whose name appears upon the screen but not on the Broadway programme, are the only remaining members of the supporting cast deserving distinguished mention. The Russian Nihilists and officials are of the antiquated comic opera type which, on the screen, bog down into the same burlesque class as the L-Ko comedy of Billie Ritchie. The "cut out" Chaplin was much more comical than this imitation "cut-up."

H.

"PLAYTHINGS OF THE GODS"

A Three-Part Original Drama, Written and Directed by Captain Wilbert Melville. Produced by the Lubin Company for Release on the General Film Company Programme April 27.

John Raymond.....Cecil Van Auker
Earl Raymond.....Allan Forrest
Mrs. John Raymond.....Adelaide Bronti
James Carlson.....Sydney Deane
Claire Travers.....Ruth Saville
Madeline Carlson.....Evelyn Page
Tony.....Walter Spencer

This three-part offering tells a human, appealing story, and tells it well, but it also tells it in the same manner that practically the same story has been told hundreds of times before. It contains nothing new in the way of treatment or manner of handling, the author and director even going so far as to once again incorporate the old familiar court scene with the murder trial. Ruth Saville pleased in the leading feminine role, while Allan Forrest playing opposite, made a favorable impression. Cecil Van Auker as the stern father relied almost altogether on one set expression. It would almost seem as though his face had been carved out of marble. The supporting cast was competent and handled the minor roles well. The photography and direction were well handled, the director achieving some attractive effects with Miss Saville in numerous artistic poses.

The story tells of a wealthy young man who opposes his father's will, insists on being an artist, and marries his model. When he becomes destitute his wife goes to his parents where the mother gives her some money. The father, however, accuses her of stealing the money and has her railroaded to jail. Later the son comes home and his father tells him that his wife has deserted him because of his poverty. Freed from prison the girl seeks her husband in the home of his parents and enters just in time to see a man leaving hastily. Several moments later her husband enters and discovers the dead body of his father and his wife standing horror stricken with a bloody dagger in her hand. She is accused of murder, but at the trial recognizes the man whom she saw leaving the house seated in the courtroom. It then develops that he was the secretary of the father and that he had killed him in revenge for ruining his daughter.

E.

"SUSAN ROCKS THE BOAT"

A Five-Part Original Comedy Drama Written by Bernard McConville and Featuring Dorothy Gish. Produced by Fine Arts under the Direction of Paul Powell for Release on the Triangle Programme May 4.

Susan Johnstone.....Dorothy Gish
Larry O'Neil.....Owen Moore
Jim Cardigan.....Fred J. Butler
Jasper Thornton.....Fred A. Turner
Randolph Johnstone, Susan's grandfather.....Edwin Harley
Mrs. Randolph Johnstone.....Kate Bruce
Percy Winton.....Clyde E. Hopkins
Patrick Casey.....James O'Shea

"Susan Rocks the Boat" is a good picture, first because it has Dorothy Gish in the leading role, and second, because it has been made so realistic, so human and so appealing. One gathers that the way events are made to transpire on the screen is the way that they would transpire in real life under the given set of circumstances. The picture holds up to ridicule more or less the wealthy frivolous young society girls just out of school who, running without a balance wheel, are moved by every passing fad, irrespective of its ludicrousness.

Dorothy Gish in the leading role is delightfully fresh, vivacious and spontaneous. She is, in the picture, wilful, spoiled and obstinate, and she carries the whole through with just that degree of naivete that makes it enjoyable, yet not accentuated to such an extent that it aggravates the spectator.

The picture has been given a most effective and elaborate production, many of the scenes running into large amounts of money for only a few feet of film, in order that the proper atmospheric effect might be attained. Noteworthy among these was the street scene in Orleans at the time Joan d'Arc made her entry into the city, which was a mighty well-done piece of work. Many of the settings also were elaborate and beautiful.

Owen Moore had the leading male role of Larry O'Neil, and we believe that it is one of the best characterizations that he has achieved during his screen career. His conception of the part shows care and study, with several little touches that could not by any chance have been inspired by the director. Fred J. Butler, scored as Jim Cardigan, the keeper of the disreputable dive, and Fred A. Turner pleased in the minor part of Susan's fiance. Edwin Harley and Kate Bruce handled the roles of Susan's grandparents effectively.

The story tells of a frivolous young society girl, fabulously wealthy in her own right, who is not only full of whims but has the means to gratify them. Though of slight build she first takes up horseback riding, but becomes so sore and muscle-bound that she is forced to forego it. She then decides that she has a divine mission on earth to uplift the poor and downtrodden, inspired by reading a few paragraphs of the life of Joan d'Arc. She sets up a mission in the slums and proceeds to pauperize the people by giving them sums of money. She first arouses the enmity of Larry O'Neil, the prosperous son of the former district leader and later his love. She finally falls in the clutches of Cardigan, the keeper of a dive, and is rescued by Larry in the nick of time. He is wounded in the proceeding, and naturally the obvious love climax follows.

E.

GERALDINE FARRAR AS "MARIA ROSA."
(Her Third Lasky Photoplay. Current Bill at the Strand Theater.)

"THE BUGLE CALL"

A Five-Part Original Drama Written by C. Gardner Sullivan and Featuring William Collier, Jr. Produced by Kay Bee under the Direction of Reginald Barker for Release on the Triangle Programme April 30.

Billy.....William Collier, Jr.
Captain William Andrews.....Wyndham Standing
Mary.....Anna Lehr
Serrgeant Hogan.....Thomas Guise
Lame Bear.....Joe Goodboy

"The Bugle Call" is a picture that will undoubtedly meet with an enthusiastic popular reception. It deals almost entirely with an incident in the life of a young boy, and has been made particularly appealing and human. The author has shown a keen understanding and appreciation of the egotistic psychology of a boy of about the age of fourteen or fifteen, and has presented it in a manner that any one who knows boys will immediately appreciate. The story has been given a particularly effective setting, that of a Western army post in the days before the Indians had all been herded on reservations and when they went on the war path about every so often.

The director, Reginald Barker, deserves the utmost credit for the manner in which he has worked up the natural interest and suspense of the story, and for his rigid adherence to the peculiarities of the period. His settings were true to life and realistic in every detail.

William Collier, Jr., in the leading role of Billy, the son of the commandant of a Western army post in Montana, did a most admirable piece of work. He was natural and boylike throughout, and made no attempt to act other than the juvenile character. Wyndham Standing made an effective army officer, and Anna Lehr was pleasing as his wife. The photography was up to the usual Ince standard, with some very good effects achieved by the use of a telescopic lens. The fight at the fort between the raiding Indians and the greatly depleted garrison was also well handled, with some fine exhibitions of horsemanship. Taken all in all it is a good picture, well produced and excellently acted and photographed.

The story tells of a young boy, the son of the commandant of the army post. He is the idol of all the enlisted men as well as the officers and their wives. One of his most prized possessions is a bugle which the sergeant bugler of the post is teaching him to blow. Word comes that a tribe of Indians has started on the warpath and the captain goes with most of the garrison to round them up, leaving his newly-married wife and Billy's stepmother, whom he has not yet learned to love. The Indians by a ruse elude the troopers and in turn attack the fort. Billy forces his stepmother to a place of safety, when it looks as if the garrison would have to surrender, and then by blowing calls on his bugle causes the Indians to withdraw in fear that the troops are returning. The troops do return before the Indians learn of their mistake and the day is saved. Billy is rewarded with a beautiful silver bugle, presented by the officers and men of the post which he had saved.

E.

"ARROWS OF HATE"

Episode Number Nine of the Iron Claw Series. Produced by Edouard Jose. Released by Pathe April 24.

While there are none of the sensational scenes that have characterized a number of the former episodes, the plot is more original and even somewhat more intensive than usual. The same care in detailing which has marked all the prior releases has been most exactingly taken care of by DIrector Jose. The settings, many of which have been used before, are effective and wholesome.

Pearl White, Creighton Hale, and Sheldon Lewis, all of whom are seen continuously throughout this episode give their usual excellent performances.

"The Iron Claw" perpetrates a number of outrages in the name of "The Laughing Mask." The police seek the Mask and trap him in the home of Enoch Golden, on whom Legar, in previous episodes has sought to wreak vengeance. Margery, Golden's daughter, saves the Laughing Mask but is herself trapped by Legar. David Manley, her father's secretary, who loves her, wounds Legar but is overpowered. He and Margery are bound hand and foot, thrown into a room and the gas turned on. As they are about to be rescued through Manley's ingenuity, Legar's lieutenant appears and shoots at them minute steel arrows believed to be poisoned. But the Laughing Mask has contrived to neutralize the poison. Still the Laughing Mask eludes identification.

S.

ROSETTA BRICE,
In "Love's Toll" (Lubin).

LOVE'S TOLL

A Five-Part Modern Drama Written by Daniel Carson Goodman and Featuring Rosetta Brice and Richard Buhler. Produced by Lubin Under the Direction of Jack Pratt for Release on the V. L. S. E. Programme, May 8.

Marion Lane	Rosetta Brice
Dr. George Page	Richard Buhler
Allan Crauben	Crauford Kent
Lucy Mallory	Ines Buck
Sonia Crater	Karva Poloskova
Mr. Lane	William Turner
Mrs. Lane	Mrs. Carr

Though containing little originality as to plot or method of treatment, "Love's Toll" is interesting and entertaining, largely because of the capable acting of Rosetta Brice and Richard Buhler and the able manner in which it has been directed by Jack Pratt. Daniel Carson Goodman, the author, has made no attempt to vary the treatment of the plot, and has handled it in the same manner that it has been handled time out of number before. His only change is that of time and locale, otherwise the plot is about the same as that used by its original discoverer somewhere back in the stone age.

Rosetta Brice handled the leading role in her usual capable manner. In the opening scenes she was light, care-free and gay, and later handled the heavier emotional roles in a manner that enabled the audience to appreciate her every thought. Richard Buhler made a likable young doctor, and in his big scene, where he learns that his most intimate friend was the seducer of his wife when she was young and innocent, rose to a very effective emotional climax. Crauford Kent also pleased by the capable manner in which he handled the heavy role, and Karva Poloskova handled the minor part of Sonia Crater in a manner that left little to be desired.

The picture was staged in the manner characteristic of Jack Pratt productions, the hospital scenes being realistic and the scenes showing the skating rink at the Biltmore effective and beautiful. The photography throughout was clear and distinct. The efforts of the director and the actors, however, were worthy of a better story than that supplied them by the author.

Marion Lane, a resident of a small town in the Middle West, has attained some local celebrity as a singer, and is urged by her friends to try for the concert stage. She comes to New York, where by the aid of a friend she is introduced into the best social set. There she meets Allen Crauben, who takes advantage of her innocence and purity. At the maternity hospital the child dies, and Marion, who poses as a young widow, excites the interest and sympathy of Dr. Page. He persuades her to study nursing, and at the end of her training takes her as his assistant. Propinquity soon brings about love, and they are married.

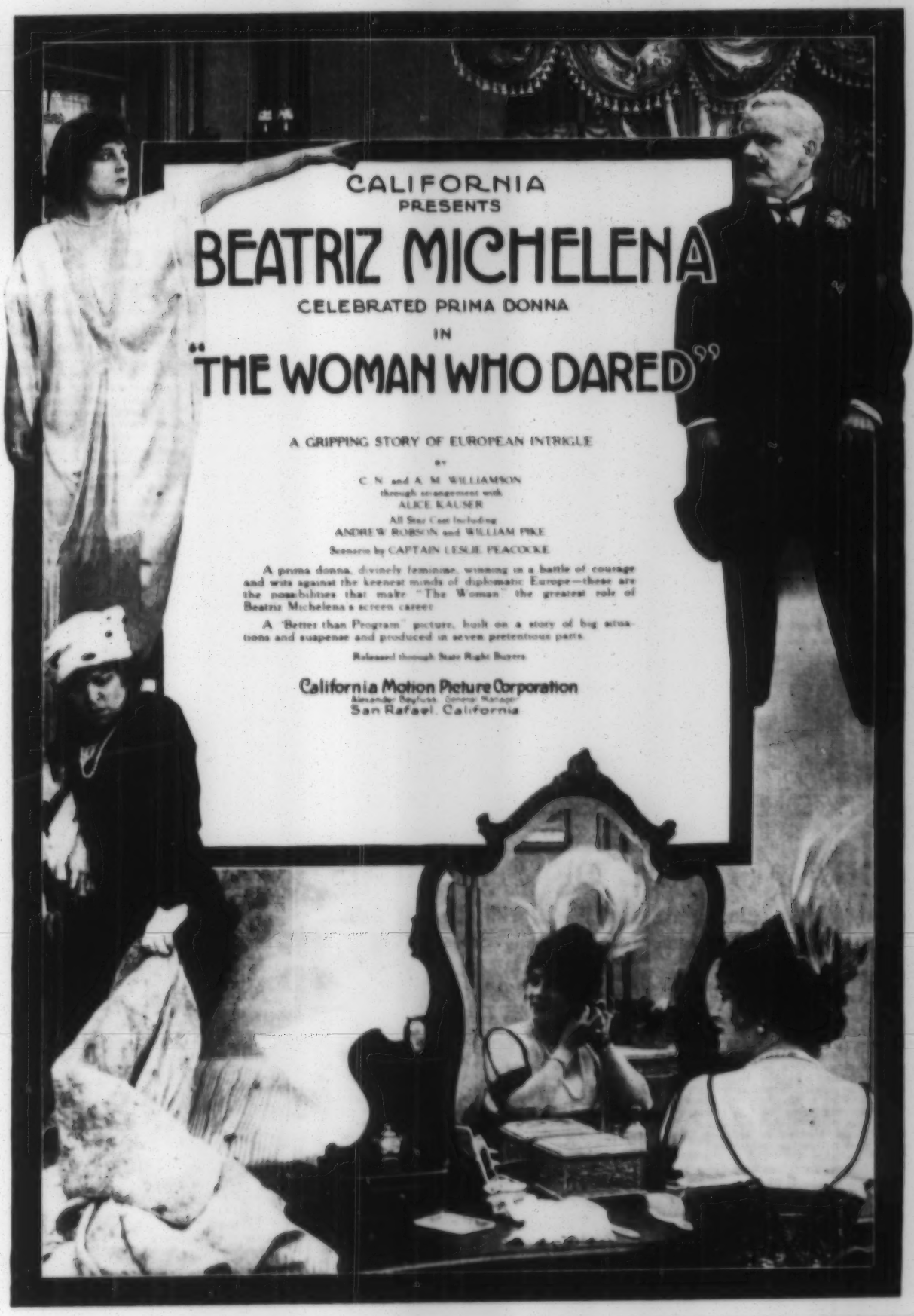
Later at the Biltmore Marion sees Crauben, and the sight of him makes her so frightened that her husband, thinking that she is ill, takes her home. Marion confesses, but her husband in his bigness only prays that he may some time be able to lay hands on her seducer. Marion retires to her room and with her husband's revolver contemplates suicide. Crauben calls up to the telephone and the doctor urges him to hurry to the house. He appears, and Marion enters in time to realize that her seducer is her husband's best friend. Crauben gives himself away and Dr. Page, realizing the state of affairs, jumps for his throat. In the fight that follows a shot is heard and Crauben falls to the floor dead. The police enter in company with Sonia Crater, Crauben's mistress, whom he had left outside, and she clears Dr. Page by saying that she was a witness to the whole affair and that it was a clear case of suicide. Dr. Page and his wife are reconciled and the picture closes to the usual happy ending. F.

"NOT WHAT THE DOCTOR ORDERED"

One-Reel Kalem Comedy Released May 10. Featuring Ethel Teare.

Without a doubt this is one of the best comedies that has been released by Kalem featuring Ethel Teare, and we can truthfully say it is one of the best of single-reel comedies that we have seen in some time. It is not of the slap-stick variety although the situations that have been built up are hilariously funny. The story has to do with a young millionaire who gets the fashionable disease of appendicitis. However, as he is not very sick, a friend who happens to see the new nurse changes places with him, and the friend affects the pangs of sickness. Even an attempt to kidnap him is foiled, since the valet who has been taken sick is taken to the hospital in the ambulance. In the end things are rectified and Monty gets the nurse while the friend gets the gate.

Ethel Teare is her usual charming self as the nurse, and Jack MacDermott gives a most pleasing performance as the young lover. The settings throughout this picture are quite effective and the photography is well up to the usual Kalem standard. S.


CALIFORNIA
PRESENTS
BEATRIZ MICHELENA
CELEBRATED PRIMA DONNA
IN
"THE WOMAN WHO DARED"
A GRIPPING STORY OF EUROPEAN INTRIGUE
BY
C. N. and A. M. WILLIAMSON
through arrangement with
ALICE KAUSER
All Star Cast Including
ANDREW ROBSON and WILLIAM PIKE
Scenario by CAPTAIN LESLIE PEACOCKE
A prima donna, divinely feminine, winning in a battle of courage and wits against the keenest minds of diplomatic Europe—these are the possibilities that make "The Woman" the greatest role of Beatriz Michelena's screen career.
A "Better than Program" picture, built on a story of big situations and suspense and produced in seven pretentious parts.
Released through State Right Buyers.
California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

"THEM WAS THE HAPPY DAYS"

A Single-Reel Lonesome Luke Comedy Produced by the Rollin Film Company. Released April 26.

"Them Was the Happy Days" will undoubtedly produce spontaneous mirth. It is an exceptionally good movie-farce from beginning to end. A novel effect was introduced. Instead of, as usual, showing the actors made up and stationed where the action of the comedy begins, there was a scene showing their movie company ready to start out to find a location for their stunts. Cameramen, directors, actors were all on the job but the leading comedian of the company, Harold Lloyd, who had fallen asleep in the company's auto.

The picture that then followed is his dream. Luke dreams that he is a schoolboy again. The girls wear short dresses and the boys knee-breeches. Once in the school room the real fun begins. Spitball throwing, catcalling, hairpulling, ink slinging, love-making, note-passing with its attendant ludicrous situations are depicted with youthful gaiety of honest-to-goodness school children, plus the clever touches of honest-to-goodness comedians. S.

"HAM AND THE MASKED MARVEL."

A Single Part Kalem Comedy Produced by Harry Edwards, for Release May 2.

There are a number of incidents that will send an audience into hysterics in this Ham and Bud comedy and it is very much out of the ordinary. Ham's antics in the squared circle are hilariously funny, as are all the preliminaries to the fight. Bud gets the job of the manager and he plans to have Ham knock out the masked marvel by giving him a loaded glove. However, the glove gets on the wrong boxer's hand and Ham falls a victim to the count. He comes to at the sound of the bell in a hotel and he immediately begins to fight with the marvel, who is standing before the desk. In the meanwhile Bud runs off with Ham's girl.

The comedy is of the funniest variety and it is a picture that will appeal to great numbers. It has been well directed and the settings and detailing is quite effective.

MILTON E. HOFFMAN has left his position as general manager of the Peerless Feature Producing company at Fort Lee, New Jersey, to accept the position of general manager of the studios of the Jesse L. Lasky Feature Film company at Hollywood, California.

VITAGRAPH

Special Blue Ribbon Features

NEW YORK PAPERS LAUD

EDNA MAY
IN
"Salvation Joan"

SEVEN PART DRAMA

By MARGUERITE BERTSCH

Produced by WILFRID NORTH

Edna May returns as a movie star in "Salvation Joan." The charming beauty that made Edna May a musical comedy favorite is still potent. It looked more like a Monday night at the opera than a movie first showing.—NEW YORK TIMES.

Still they "Follow On." When "The Belle of New York" returned to a voiceless theatre last night there was just as vigorous applause as when she used to sing that tantalizing song about the crowds that followed her. The old fervor was again made manifest in a big crowd in the Fulton Theatre, where she once more wore the Salvation Army uniform.—NEW YORK SUN.

Her admirers last night were delighted with her appearance in the familiar costume and in familiar scenes.—NEW YORK WORLD.

Edna May as a screen player makes good—there is no doubt of that. The cast is of unusual quality.—BROOKLYN EAGLE.

Edna May scored in new film play. Friends of the former "Belle of New York" crowded into the Fulton Theatre last night to see "Salvation Joan," filmed by the Vitagraph Company.—NEW YORK PRESS.

Set it down to Edna May's credit that she is a better screen actress right now than most of those who have been practising the art for many months.—NEW YORK MAIL.

"God's Country and the Woman"

EIGHT PART DRAMA

FROM THE BOOK BY

JAMES OLIVER CURWOOD

Produced by ROLLIN S. STURGEON

"God's Country and the Woman" at the Fulton Theatre this week is a land of deep winter and wonderful snowscapes. In its succession of scenes of wonderful beauty the drama has no equal on the screen.—EVENING SUN.

Realism feature of "God's Country." The "atmosphere" and local color of the North land has been worked to a degree unusual even in this day of feature films. So realistic that nature herself feels pale beside them.—NEW YORK PRESS.

The picture was an interesting story of primitive emotions in the far North better in quality than the average film.—THE WORLD.

The film is a work of which the Vitagraph can well be proud, for it embodies qualities of excellence to a degree not always found in the productions that are being set forth these days.—MORNING TELEGRAPH.

There have been many pictures shown of life in the wilds of the Northwest, but none that exceed this in interest and artistic treatment. The result is one of the best pictures that the Vitagraph Company ever has produced and shown.—JOURNAL OF COMMERCE.

"God's Country and the Woman" is well photographed and there are some remarkably beautiful scenes.—BROOKLYN DAILY EAGLE.

BOOK NOW AT ALL

V. L. S. E. BRANCHES

MORAL FORUM OF THE FILMS

Pathe's "Who's Guilty?" Series Deals with Timely Ethical Themes Treated in a Thrilling Style

Before May 8, the date of release of the first photo-novel in Pathe's "Who's Guilty?" series, produced by Arrow Film Corporation, at least eight and probably nine of the fourteen photo-novels comprising this series will have been delivered by the producers. This in itself marks a record in photoplay production even for a record-breaking series.

It has made possible the delivery by Pathe to the many newspapers which will run the "Who's Guilty?" stories of six complete novels prior to the publication of the first one.

It has been decided to release these pictures in the following sequence: "Puppets of Fate" on May 8; "The Tight Rein" on May 15; "The Tangled Web" on May 22; "The Silent Shame" on May 29 and "Sowing the Wind" on June 5. These are the first five of the "Who's Guilty?" series.

All of these photo-novels are problem plays that present a terrific indictment of certain present-day habits and conventions of society. They are concerned with the moral responsibility of the men and women back of those immediately guilty. They are pages out of life as it is lived by all, showing us as the creatures of circumstance and caught in the whirlpool of our strenuous existence.

Miss Anna Nilsson and Mr. Tom Moore, the co-stars of the "Who's Guilty?" series, are seen in a variety of roles that call for the highest histrionic ability. No two of the stories are alike in plot, set, or costume; the result has been to tax to the limit the energies of the players, of Howell Hansel and Lawrence B. McGill, who are directing the "Who's Guilty?" stories, and of Hickson, who has designed Miss Nilsson's gowns exclusively for the "Who's Guilty?" series.

"Puppets of Fate," the first of the series, hinges on the moral and legal right of a surgeon to perform a serious operation on a member of his own family. Medical and surgical ethics frown on such a practice, but there is no legal prevention of it. When the surgeon in "Puppets of Fate" makes his big mistake, it is left to the audience to determine who actually is guilty—the surgeon, his wife, a wealthy widow who has perhaps over-encouraged his ambitions, a fellow-surgeon, or the latter's wife.

In the same manner the right of a parent to determine whom his son shall marry is presented in "The Tight Rein." Out of the desire of a Puritanical mill-owner to weld two fortunes through the mating of his son with another mill-owner's daughter comes a tragedy that affects the son, the daughter, the parents and many others.

In "The Tangled Web," the third of the "Who's Guilty?" series, there is presented the problem of love versus money, the primal instinct of a woman to possess her husband's love rather than to be merely the choicest possession his money has brought him. It concerns itself, too, with the validity of a marriage which has been entered into through a fraud perpetrated on one of the contracting parties, an offense for which there is but little redress.

The fourth of the series, "The Silent Shame," attacks the divorce evil, which now is arousing the interest of ministers, jurists, law-makers and laymen everywhere in the United States. Between South Carolina—where there is no divorce under any conditions, and Nevada—there is a wide gulf. But it is no wider than between the right and the wrong of it as portrayed in this "Who's Guilty?" story.

A too hastily formed judgment of an innocent man's act—whereby he is forced to take up the life of a haunted and hunted criminal—is the basis of "Sowing the Wind." The economic struggle—a wealthy wife and a poor husband—is shown in "Sold Out," the sixth of the "Who's Guilty?" series. "Truth Crushed to Earth" concerns itself with the attitude of parents toward their children, of punishment given in moments of passion, of truth and honor crushed when they should be rewarded. "The Weaker Strain" asks the question—should a wife be dependent on her husband, or has she a right to a career of her own gained solely by her own efforts?

It is on big but homely themes like these that the "Who's Guilty?" pictures have been built. It is believed that a new dramatic note has been reached in this Arrow-made series released by Pathe.

EMMET WILLIAMS

Emmet Williams, 23 years old, camera man in the Famous Players company, died of septic poisoning in the New Rochelle Hospital. His wife, parents, four brothers and one sister survive.

BIG FOUR'S STAR GALAXY

V. L. S. E. Announces List of Attractive Feature Releases for May

The V. L. S. E. releases for the month of May include a number of features of unusual power and drawing attraction. Among the stars listed appear such names as Dorothy Kelly, Bobby Connelly, Harry Morey, Louise Beaudet, Fritzi Brunette, Rosetta Brice, Richard Buhler, Lillian Walker, Donald Hall, William Gillette, James Morrison, Belle Bruce, Kathlyn Williams, Guy Oliver, Anita Stewart and S. Rankin Drew.

On May 1, Vitagraph presents "The Law Decides," in five reels with Dorothy Kelly and Harry Morey in the leading roles, assisted by the child star—Bobby Connelly. This is a Blue Ribbon feature, written by Marguerite Bertsch and produced by W. P. S. Earle.

On the same day, Selig releases "At Piney Ridge," presenting Fritzi Brunette as a mountain girl heroine, in which role she has many opportunities to display her emotional talents. She is supported by a strong cast, including Al W. Filson, Leo Pierson, Edward J. Piel, and other noted players.

Another of Daniel Carson Goodman's psychological dramas in five reels, is scheduled by the Lubin Company for May 8. It is entitled "Love's Toll," and features Rosetta Brice and Richard Buhler.

On May 8, Vitagraph exhibits "Britton of the Seventh," a stirring five-part war drama of the Indian plains. This feature is rightly listed as an all-star cast, presenting as it does Darwin Karr, Ned Finley, Lionel Belmore, Harry Northrup, Logan Paul, Eleanor Woodruff, Eulalie Jensen, Marion Henry and Rose Tapley. Cyrus Townsend Brady is the author of this tragic tale of early days in the Wild West.

For May 15, Vitagraph will show a six-reel drama entitled, "The Ordeal of Elizabeth," featuring Lillian Walker and Evart Overton.

An epoch-making event in the world of motion pictures is scheduled for May 15 by the presentation of the Essanay feature, "Sherlock Holmes," with William Gillette posing as Conan Doyle's famous detective. A competent cast supports Mr. Gillette, Alice Faulkner appearing in the feminine lead of Marjorie Kay, Ernest Maupain as Professor Moriarity, the emperor of crooks, Edward Fielding as Dr. Watson, Holmes' faithful chum and assistant, and other screen favorites.

FRANK DANIELS, IN "HIS DUKESHIP."
(Vitagraph Comedy Release of May 8.)

"BRITTON OF THE SEVENTH"—A Vitagraph Blue Ribbon Feature in Five Parts, by Cyrus Townsend Brady, featuring **Eulalie Jensen, Charles Kent, Bobby Connelly** and an all-star cast.—A picture which will start the pulses beating and stir the fever of patriotism—Showing the fighting blood of America as it really is when once aroused—and picturing in action the famous Seventh Cavalry, which took part in "Custer's Last Stand," and which is now at the front in the chase of the Mexican bandits.

"INTO THE PRIMITIVE"—A Selig Red Seal Play in Five Parts, by Robert Ames Bennet — Featuring **Kathlyn Williams** and **Guy Oliver**—Into the primitive — into the jungle—into the wilderness—two men and a woman—unarmed and unafraid. The woman, a society girl, wealthy and supercilious—one man, a titled fortune hunter—the other, a cave-man. A picture of civilization dimmed, in which manhood arises and defends the girl from a coward—from hunger-maddened jungle beasts—from herself! And in the end——

Pictures Which Decrease Expense and Increase Returns

THE value of long runs is in direct ratio to the drawing power of a picture.

V-L-S-E from its very inception has espoused runs of two or more days. It has done this in the firm conviction that its product merited, to an unusual degree, such extended showings.

That this conviction has been fully justified is proven by the following excerpt from a letter from F. A. Wesbrook, Vice-President of the Majestic Theatre, Detroit, a V-L-S-E house, who, at the solicitation of a Big Four representative, changed the theatre's policy from a daily change program: to a weekly program:

"The radical change suggested sort of took our breath away," says Mr. Wesbrook, "but the apparent sincerity of your representative's statement convinced us and we resolved to give it a 30 days' trial.

"At the end of August, considered not a good show month, we found that our receipts had increased $2,700 over our banner month, which was in April. September showed an increase of $900 over August; October $400 over September; November $700 over October; December fell off slightly; January $800 over November; and February, according to present indications, will run from $400 to $500 more than January."

The experience related in this letter is typical of that of many other V-L-S-E exhibitors.

Pictures which have proven of such drawing power for others, may be counted upon to be of equal value to you.

"THE TOILERS"—A Lubin Sovereign Play in Five Parts, by Daniel Carson Goodman, featuring **Nance O'Neil**, directed by Edgar Lewis — an epic of capital and labor — of man's great gambol with nature's forces—of the spectacular shooting of an oil geyser in the Two Mile Run district of the Galloway oil fields of Pennsylvania—of a woman's sacrifice of her life-long vow of vengeance on the altar of desire.

"SHERLOCK HOLMES"—A Special Essanay Feature, in Seven Parts, with **William Gillette** and an all star cast.—An achievement in motion pictures, presenting a master artist in a characterization of dynamic strength which the artist's genius has moulded into a virile human being, who lives and breathes in screen action.—A story of supreme suspense, throughout which runs a love interest that is strange and fascinating.

V. L. S. E. Inc.

BIG 4'S ERA OF GOOD WILL

Open Booking Policy of V. L. S. E. Officially Endorsed by Brooklyn Exhibitors

The Associated Motion Picture Exhibitors of Brooklyn, at a meeting held last week, added their contribution to the movement for increased friendliness between exhibitors and producers, by taking the unusual action of officially endorsing the business policy of a distributing company. The company thus honored was the V. L. S. E. and the policy endorsed in a resolution which was passed unanimously, was that organization's "Open Booking" method of distributing its product.

The complete text of the resolution as made and carried, follows:

Whereas, the majority of feature film concerns are releasing their output on what is known as programme contract system, and

Whereas, some of these concerns bind the exhibitor by demanding a cash deposit as security on this contract, and

Whereas, the exhibitor is forced against his will to take as part of these programmes, film that is good, bad and indifferent, and

Whereas, the bad film the exhibitor has to show as part of these programmes, not only do him incalculable harm, but have a tendency to hurt the entire industry, therefore, be it

Resolved, that The Associated Motion Picture Exhibitors of Brooklyn, in meeting assembled, go on record as emphatically endorsing the open booking policy of the V. L. S. E. which eliminates contracts and cash deposits and permits an exhibitor to show what he pleases, indicating this policy as being a fair and liberal one. Be it further

Resolved, that the members of this Association heartily commend this policy and pledge their moral support and co-operation to V. L. S. E. and recommend that all other exhibitors do likewise. Be it further

Resolved, that copy of this resolution be sent to the main office of the V. L. S. E.

The meeting was held at the Triangle Theater, Brooklyn, and more than one hundred exhibitors were present.

"It pays to be honest," has been ably demonstrated during the past year by the splendid showing of the V. L. S. E. relations with the exhibitor handling big feature pictures.

Heretofore iron-clad contracts, forced deposits, and "take-what-you-get" policy on the programme have hampered and interfered with the exhibitor's freedom of giving to his audience what they will support.

With the Big Four these conditions do not prevail in any sense whatsoever. Briefly put, the most liberal policy toward the exhibitor has been the key-note of the success of the V. L. S. E. A magnificent showing which truly may be said to be unparalelled in any commercial enterprise is the record of the bad debts on the books of the Big Four at the end of their first year—less than one-fortieth of one per cent.

Quoting General Manager Walter W. Irwin on the company's first anniversary, we find the real reason for the substantial and constant growth of the V. L. S. E. business:

"The experience of this company shows that the exhibitor thoroughly appreciates business methods and wants to abide by them.

"We believe we are doing our part by running our business on our own money rather than on that of our exhibitors.

"Although the V. L. S. E. does not ask the exhibitor to assist in financing its operations, it does give an exhibitor an allpotent voice in these operations.

"In this company each manufacturer is in the keenest kind of competition, for he receives only the proceeds of his own profit."

The exhibitor handling V. L. S. E. products has necessarily to be a showman, and the showman can find no more ideal connection in the way of service than he is receiving from the Big Four. Here he gets consideration and co-operation at every turn of the road.

The Big Four organization in its management of its twenty-four offices has filled the positions of its branch managers by employes who have demonstrated their efficiency for the positions.

The salesmen of the V. L. S. E. work with an incentive, with the interest of the exhibitor as well as the Big Four constantly at heart. The company holds them responsible, not only for the volume of business they do, but for the degree of success which the exhibitor attains.

The profit-sharing principle of the V. L. S. E. has been felt in every branch of its big organization, from the janitress of the offices upward. A result and factor is the proper co-operation and team work of every one in the Big Four organization.

Manager Irwin expects much for next year's progress of the Big Four Company. The four big manufacturers interested are working harmoniously together, yet under the keenest competition. No time will be lost this next year in development of organization, which has been accomplished, but every effort will be put forth toward increasing the efficiency of the working force of this big organization.

SELIG ZOO AT THE EXPO.

William N. Selig has prepared a most unusual and interesting feature to add to the pleasure of exhibitors and others who attend the National meeting of the Motion Picture Exhibitors. This feature consists of a special film presenting interesting scenes at the famous Selig Zoo at Los Angeles, California, including a panorama of the grounds, views of the wonderful menagerie, the grand entrance, and inside views of the filming of a big scene in a Selig Red Seal Play.

Dullest Week of Year
Made the Largest By

Charlie Chaplin's BURLESQUE ON "CARMEN"

An Essanay-Chaplin Feature
In Four Parts

DENVER, Colo., April 21, 1916.

Walter W. Irwin,
Gen'l Mgr., V. L. S. E., Inc., 1600 B'way,
New York, N. Y.

Chaplin in "Carmen" opened at the Paris Theatre last night and broke all house records, playing to over nine thousand people in the day, Holy Thursday and Good Friday, undoubtedly the worst days of the year with Denver picture theatres. Matinee crowd on Good Friday lined up before the box office for nearly half a block. Paris management at a loss to know what they will do with the people on Saturday and Easter Sunday.

FRANK HARRIS.

Trademark Reg. U. S. Pat. 1907.

Essanay

1333 Argyle St., Chicago.

CASTS

IN each production, stars of national or international reputation appear.

Characterization is of first importance, then the best known talent is selected to fill the parts.

In Frohman Amusement Corporation photo-dramas have appeared:

MARY MILES MINTER
C. AUBREY SMITH
ALICE BRADY
JACK SHERRILL
FLORENCE ROCKWELL
FRANCES NELSON
AMELIA SUMMERVILLE
EUGENE O'BRIEN
MARY LAWTON
ARTHUR ASHLEY
KATE MEEK

FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, President
18 EAST FORTY-FIRST STREET , , NEW YORK

"POLICE"

Here's the Latest
Essanay-Chaplin
Feature Comedy

CHARLIE CHAPLIN SAYS:

"IT'S A SCREAM"

You'll need to call out the reserves to hold the crowds when you book this newest comedy, "Police." It is a riot of laughter, every foot packed with fun.

BOOK AT ONCE THROUGH
THE GENERAL FILM CO.

Trademark Reg. U. S. Pat. 1907

ESSANAY

Trademark Reg. U. S. Pat. 1907

REVIEWS OF FEATURE FILMS

"THE LITTLE SHEPHERD OF BARGAIN ROW"

A Five-Part Adaptation of Howard McKent Barnes's Novel of the Same Name. Featuring Sallie Fisher. Produced by Essanay under the Direction of Fred E. Wright, for Release on the V. L. S. E. Programme April 24.

Nora Blake ..... Sallie Fisher
Joseph Hyman ..... Richard C. Travers
Dickie Hyman ..... John Junior
Henry Hyman, the father ..... John Cossar
Lucille Hudson ..... Betty Brown
Mrs. Hudson ..... Florence Oberle
Edna Allen ..... Alice McChesney
Manson ..... Richardson Cotton

Sallie Fisher has a part in this picture that is particularly adapted to her well-known capabilities, a part that furnishes her with plenty of opportunity with the aid of sub-titles which, by the way, have been cleverly worked out, to get her own peculiar mannerisms over in the best possible fashion. We should like to see more pictures with Sallie Fisher playing the lead, for she is delightfully different from the usual run of screen stars and has vivacity and freshness that are most pleasing.

The story which has been used as a foundation does not by any manner of means approach the demands of greatness, but it is interesting and entertaining, and as such fulfills its purpose.

The picture has been most ably directed. The scenes showing the inside of a fashionable jewelry store being particularly well-handled, as were the scenes showing the automobile tumbling down a steep hill. The semblance of reality was so great that the impression was received that it was the same car shown before the break. Taken all in all, it was a well-produced picture, with some excellent photography.

The supporting cast was most able. Richard C. Travers pleased in the leading male role in a more or less negative manner. But that was not his fault, for the part gave him practically no opportunity to act. John Junior was effective as the juvenile, handling the part of the sophomoric college student in a breezy, entertaining manner. John Cossar gave his usual good performance as the father, and Betty Brown pleased greatly as the frivolous young society girl.

Nora Blake, a girl of the tenements, has worked herself up from scrub woman to private secretary of the head of a large fashionable jewelry house; in fact, the head of the house considers her his most valuable employe. His two sons take no interest in the business and when the father is suddenly stricken with apoplexy, the house gets into difficulties owing to the fact that Nora is not given the executive management. She discovers that the manager is smuggling out large quantities of valuable jewels, and after bringing about the return of the stolen property, is made not only manager of the business, but of the heart of the oldest son. E.

"THE WOMAN WHO DID NOT CARE"

A Three-Reel Drama by Charles J. Buckley. Produced by Frank Beal. Released by Selig April 24.

Mrs. Boyd ..... Eugenie Besserer
Rose Carlson ..... Edith Johnson
Jack White ..... Harry Mestayer

"The Woman Who Did Not Care" is a story dealing with the society column in a newspaper. It has to do with the unpleasant side of newspaper activities, the publishing of scandalous stories among the higher class. In this case, "The Woman Who Did Not Care" reveals many stories about her friends, regardless of the results. Mrs. Besserer prints in her society column the story that Rose Carlson, who is engaged to Jack White, is an adopted child. Rose did not know anything of her parentage and it comes as a blow to her, so she breaks her engagement. In her troubles she sends for Mrs. Boyd who tells her own story. Rose, whose happiness she had destroyed, is her own daughter.

Some years before she had quarreled with her husband and he secured a divorce and the custody of the child, but she later gets the child by sacrificing her own good name. She is injured in an accident and loses trace of the child and due to this accident she becomes insane for a time and the result was that she cared for no one, and was willing to earn her living by ruining those who cared for her. In the end she wins the sympathy of her audience and the love of her new found daughter. Later Rose is reconciled with Jack.

The story is told in a clear, convincing manner and without doubt will appeal to a great number of people.

The settings are sharp and distinct and the photography is good. S.

"THE FEAST OF LIFE"

A Five-Part Drama by Frances Marion, Featuring Clara Kimball Young. Produced by the Paragon Films under the Direction of Albert Capellani.

Aurora Fernandez ..... Clara Kimball Young
Senora Fernandez ..... Mrs. E. M. Kimball
Father Venture ..... E. M. Kimball
Don Armada ..... Paul Capellani
Celida ..... Doris Kenyon
Pedro ..... Robert Fraser

The exceedingly beautiful and picturesque scenery of Cuba has raised "The Feast of Life" above its purely conventional story, while Clara Kimball Young contributes her beauty and personality to the completeness of the picture. The pretty huts along the edge of the lake gives a decidedly romantic tinge to the love story of Aurora Fernandez, who is forced to marry against her wishes despite her love for a young fisherman, Pedro. There is more tragedy than romance woven into the life of Aurora, whose husband becomes blind. Later he discovers that his wife has been meeting her former lover, Pedro. However, successfully operated upon, he feigns blindness and discovers her clandestine meetings. He stabs Pedro and dies from the effect of the shock and in the end Aurora attains happiness with the man she really loves.

Director Capellani has played up his realism strongly. His eye for beauty has resulted in some remarkably artistic and picturesque scenes taken along the coast and the silhouette scenes of the lover's tryst are of exceptional natural beauty and distinctiveness. The photography on the whole is sharp, and the lighting effects are at all times good. The interior scenes have also been very well done. S.

"THE DANGER LINE"

A Three-Reel Drama. Released by Essanay April 29

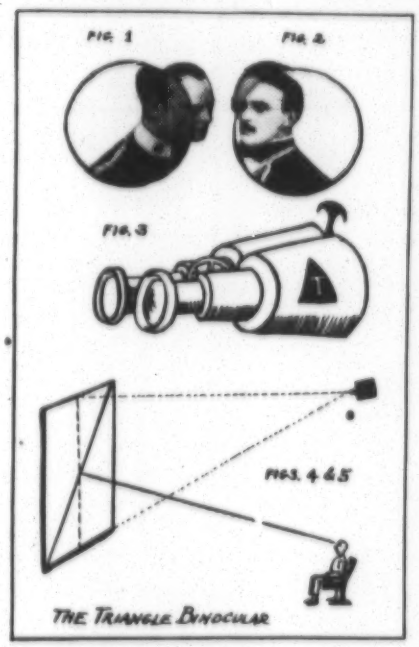
John Herriman ..... Edward Arnold
Rose Lane ..... Elizabeth Burbridge
Samuel Jermaine ..... Richard Cotton

"The Danger Line" is just the sort of story that will appeal to the stage struck girl. It is a pleasing offering which will be liked. The play is fairly convincing though conventional.

Herriman first meets Rose who appears in an amateur play at school and he is impressed by her histrionic ability. Some time later Rose, who is called home by the death of her father, learns that their fortune is gone and she will have to earn her own living. She takes up stenography and is employed in the office of Samuel Jermaine. While there she meets the actor again and he gives her a small part in a play. She arouses the jealousy of the leading woman who leaves the night before the final opening. Rose, who had been studying her part is given an opportunity to take the role, makes quite a sensation and wins the love of the leading man, John Herriman.

The play moves along rapidly and is presented in a light manner, with several comedy touches. S.

BRYANT WASHBURN AND NELL CRAIG, IN "ONCE A THIEF."
(Essanay, May 6.)



TRIANGLE OPERA GLASS

Rearrangement of the Lenses Corrects the False Angle of the Screen

There have been all manner of scientific improvements made upon the motion picture process within the decade, more rapid projecting machines, gold-fibre screens and various other innovations; but the actual comfort of the theater patron has been virtually confined to form-fitting seats, floor-lights to find his way in and out, and lantern slides to bid the lady in front to remove her hat. It has remained for the Triangle Film Corporation to invent a special opera glass for use in watching the motion pictures, designed not to better the picture itself, but to correct adverse conditions under which pictures are very often exhibited.

The best pictures ever made, says Triangle, would appear disadvantageously to a spectator badly seated through no fault of the director or camera man; and any simple instrument that will rectify this point of view, should be welcomed as filling a long-felt want. The salient feature of the new glass, which in appearance resembles the ordinary binocular, is that it reduces the image instead of magnifying it. It is intended primarily for those who are seated too close to the screen, throwing the image off to the proper distance and also modifying the blue and ultra-violet rays that are so harmful to the retina of the eye at short range.

Figure 1 of the accompanying diagram, shows within the circle H. B. Warner, the Triangle star, as he would appear when viewed through the ordinary magnifying opera-glass, and outside the circle, as he would appear to the naked eye. Figure 2 shows Wyndham Standing, who appears in Warner's support, in another contrast, illustrating how the scale of the picture would be reduced by viewing it through the Triangle binocular. Figure 3 shows the general appearance of the glass itself. The reduction is gained simply by a re-arrangement of lenses which have been placed so as to produce the perspective of Figure 4.

"SHERLOCK HOLMES" GOING ABROAD

When President George K. Spoor of Essanay cabled his London office that Mr. William Gillette was soon to be seen in "Sherlock Holmes" in seven reels, the announcement was received with elation abroad. The greatest advance advertising ever attempted on a film was instituted in England and long before the play was completed on the floor of the Chicago studio enough bookings had been applied for in England to insure its success there. "Sherlock Holmes" naturally is a beloved character in Britain and Londoners are familiar with Mr. Gillette's portrayal, as he played it there for a run of two years. The play is also wanted in Paris where both Mr. Gillette's productions, "Sherlock Holmes" and "Secret Service," have been seen on the stage with French casts.

William Postance, stage director for Mr. Gillette, assisted Arthur Berthelet, Essanay director, in the filming. His familiarity with the construction of the piece, the players and the settings required aided materially in the filming. Numerous others of Mr. Gillette's company, including Marie Majeroni, Marjorie Kay, and Edward Fielding, are in the picture.

EXTRA SHOWS AT THE STRAND

The request for the privilege of reserving seats for the appearance of Geraldine Farrar at the Strand the week of May 7th has been such that the management has decided to give an extra performance every day during that week. The first performance Sunday will be given at the usual time, one o'clock, but on Monday following the doors will open at 10:30 instead of at 12 as is customary.

SELIG FILM ATHLETES

World's Champions to be Seen in Action in Forthcoming Serial

The athletic feature film serial which is to be released by Selig will be in single-reel form and will comprise three or more interesting subjects in each release. All the world's greatest athletes will be presented in this series. Among the leaders of the athletic world to be shown in feats of skill and endurance are: Jess Willard, Frank Gotch, Joe Stecher, Mike Gibbons, Freddie Welch, Charles White, Zbyszko, and all the other leaders in boxing and wrestling, as well as all the champion exponents of the billiard cue. The world's greatest swimmers, runners, bicycle riders, skaters, and also the leaders in Physical Culture exercises will be presented in this unusual series.

The producers plan to film every legitimate sport conducive to health and affording an opportunity to people living in remote localities to see the world's leading athletes in action.

GENERAL FILM RELEASES

Monday, May 8.

(Bio. Reissue) During the Round-Up. Dr. Biograph.
(Ess.) The Strange Case of Mary Page. 2 R. Dr.
(Kalem) The Rouges Nemesis. No. 7 of the "Social Pirates." 2 R. Dr.
(Lubin) Skirts and Cinders. Com.
(Selig) A Stranger in New York. 3 R. Dr.
(Selig) The Selig-Tribune, No. 37, 1916. Top.
(Vita.) The Sleuth. Com.

Tuesday, May 9.

(Bio.) Merry Mary. 2 R. Com.-Dr.
(Edison) Celeste of the Ambulance Corps. 3 R. Dr.
(Ess.) A Return to Youth and Trouble. 2 R. Com.-Dr.
(Kalem) (Title not yet decided.)

Wednesday, May 10.

(Edison) A Mix-Up in Black. Com.
(Ess.) The Fable of "The Good Fairy and the Lorgnette and Why She Got It Good." Com.
(Kalem) Not What the Doctor Ordered. Com.

Thursday, May 11.

(Lubin) The Wheat and the Chaff. 3 R. Dr.
(Selig) The Selig-Tribune, No. 38, 1916. Top.
(Vim) The Water Cure. Com.

Friday, May 12.

(Kalem) A Lunch-Room Legacy. Com.
(Knickerbocker Star Feature) Broken Fetters. 3 R. Dr.
(Vim) The Pretenders. Com.
(Vita.) In Ag'in Out Ag'in. Com.

Saturday, May 13.

(Ess.) The Jester. 3 R. Dr.
(Kalem) Hazards of Helen.
(Lubin) Jenkins Jinx. Com.
(Selig) The Sheriff's Duty. Western. Dr.
(Vita.) O'Hagan's Scoop. Dr.

UNIVERSAL FILM RELEASES

Sunday, May 7.

(Laemmle) The Marriage of Arthur. 2 R. Dr.
(L-Ko) Mr. Buddy Bruggs, Burglar. Com.
(Rex) Scaling the Jungfrau. Edu.

Monday, May 8.

(Nestor) Potts Bungles Again. Com.
(Red Feather Photo) A Huntress of Men. 5 R. Dr.
(Universal) The Adventures of Peg o' the Ring. No. 2. "A Strange Inheritance." 2 R. Dr.

Tuesday, May 9.

(Gold Seal) The Mark of a Gentleman. 2 R. Dr.
(Imp) When a Wife Worries. Com.
(Rex) Virginia. Dr.

Wednesday, May 10.

(Animated Weekly) No. 19.
(Imp) The Go-Between. Dr.
(L-Ko) The Great Smash. 3 R. Com.

Thursday, May 11.

(Laemmle) Her Husband's Faith. 2 R. Dr.
(Powers) Mr. Fuller-Pep—He Tries Mesmerism. Com. Cartoon.
(Powers) Some Monkey Stars. Ditmars Edu.

Friday, May 12.

(Imp) The Capital Prize. 2 R. Dr.
(Nestor) Never Lie to Your Wife. Com.
(Victor) A Strange Confession. Dr.

Saturday, May 13.

(Bison) A Fight for Love. 2 R. Dr.
(Joker) A Wife for a Ransom. Com.

MUTUAL FILM RELEASES

Sunday, May 7.

(Beauty) All for Nuttin'. Com.
(Gaumont) "Reel Life." The Mutual Film Corporation.
(Vogue) Bungling Bill's Dream. Com.

Monday, May 8.

(Amer.) The Touch on the Key. 2 R. Dr.
(Falstaff) The Kiddie's Kaptain Kid. Com.
(De Luxe) Soul Mates. Amer. 5 R. Dr.

Tuesday, May 9.

(Than.) When She Played Broadway. 2 R. Dr.
(Vogue) Germanic Love. Com.

Wednesday, May 10.

(Beauty) Skelly's Skeleton. Com.
(Gaumont) See America First. Atlanta, Ga. Scenic.
(Gaumont) Kartoon Komics. Cartoon.
(Mutual Weekly) No. 71. Top.

Thursday, May 11.

(Amer.) The Profligate. 3 R. Dr.
(De Luxe) His Father's Gold. Than. 5 R. Dr.

Friday, May 12.

(Cub) Jerry's Perfect Day. Com.
(Mustang) The Blindness. 2 R. Dr.
(Mustang) The Gulf Between. Dr.

Saturday, May 13.

(Centaur) The Ordeal. 2 R. Dr.
(Falstaff) Freddie's Frizzid Finish. Com.

PATHE EXCHANGE

Week of May 8.

(Pathe) The Iron Claw. No. 11. Dr.
(Pathe) Who's Guilty? No. 1. Dr. (Puppets of Fate.)
(Pathe) Luke and the Bomb Throwers. Com.
(Pathe) Beautiful Lake Chusenji. Pict. Japan.) Sc.
(Pathe) The Ascent to Mt. Rainier. Sc.
Boob Weekly. Cartoon.
(Pathe) News No. 38. Topical.
(Pathe) News No. 39. Topical.

Douglas Fairbanks in The Good Bad-Man with Bessie Love

THE TRIANGLE-Fine Arts Picture to be released for the week of May 7th, Douglas Fairbanks in "The Good-Bad Man" presents a combination of talent which is seldom equalled. Douglas Fairbanks with his enthusiasm, his personality and individuality, his swift-moving action plays the lead, while dainty, demure Bessie Love plays the principal feminine part. It's a combination rarely seen—a combination sure to be appreciated by exhibitors and the public alike.

Never for a moment does Douglas Fairbanks allow his audience to tire. His pictures are always so chock full of tingling action, rare thrills, and genuine comedy—every moment so full of energy—that the five reels seem to go like one. Stirring scenes so swift that you have to hold your breath are followed in quick succession by real comedy truly funny. Then there's William Collier in "The No Good Guy," and two roaring Keystones to complete the week.

Triangle Film Corporation
1459 Broadway

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Name.....
Theatre.....
Address.....
Capacity.....

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because your weak stories which you think are better than most of the plays you see on the screen won't sell. Find out what's wrong with them and what revision is necessary to make them salable.

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26 FIFTEENTH STREET -:- PHILADELPHIA, PA.
Under Management of
Daniel Ellis, former editor of the Lubin Co.

J. W. JOHNSTON

FAMOUS PLAYERS

Current Release—"Out of the Drifts" Coming Release—"Molly Make Believe"
In Preparation—"The Moment Before"

FRANK POWELL

The Screen Club

The trade mark that stands for quality

Paramount Pictures

Famous Players Film Co. Jesse L. Lasky Feature Play Co
The Oliver Morosco Photoplay Co and Pallas Pictures

The Paramount Trademark stands for the best in photoplays. The theatre displaying that Trademark is, in its locality, the best theatre. The people attracted to the theatre by the display of the Trademark, are the best class of people. Herein is assured both present and future prosperity to the Paramount exhibitor.

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Paramount Pictures Corporation
NEW YORK, N.Y.

ROBERT T. THORNBY
Producer---World-Paragon Pictures
Current Release—"A WOMAN'S POWER," with Mollie King
In Preparation—"HER MATERNAL RIGHT," with Kitty Gordon
Formerly Producer of Keystone and Vitagraph Successes

BURTON KING
PRODUCER OF
MAN AND HIS ANGEL with JANE GREY—*EQUITABLE*
THE REAPERS with JOHN MASON—*EQUITABLE*
SOULS AFLAME with DOROTHY GREEN and CLIFFORD BRUCE—*METRO*
In Preparation—THE SPELL OF THE YUKON

Charles M. Seay
FEATURE DIRECTOR

ADELE LANE
Address care DRAMATIC MIRROR

EDWARD JOSE
Now Producing
"THE IRON CLAW"
Pathé Release

IN THE PICTURE STUDIOS

CHRISTINE MAYO, who was recently engaged by the Popular Plays and Players, will make her debut as a leading woman on the Metro programme in "The Spell of the Yukon," a five-part wonderplay in which Edmund Breese is starred.

CHARLES ROE KEILTY, who has been acting as purchasing agent for the Mirror Films, Inc., is going to be an actor. He was dragged into a Nat Goodwin scene in an emergency at the studio of the Mirror Films, Inc., and played he "bit" so well that he has been offered a small part in the next picture.

JACK CUNNINGHAM, formerly telegraph editor of the New York Sun, has been made studio manager of the Mirror studio at Glendale, Long Island. Hector J. Streyckmans, the recent studio manager, has been made assistant general manager of the company.

MARIE DRESSLER was a visitor to old friends at the Mirror studio in Glendale the other day. She was not thrown out; neither did she throw any one else out. The affair passed off quietly and without broad comedy.

"SOMEBODY else can do the next mountain story," remarked Frederick Thomson with a groan as he hobbled into the Famous Players studio. He has just returned from the wilds of Georgia where he staged "The Feud Girl" in which Hazel Dawn is to be starred. Thomson's horse took a nasty fall while climbing a steep place on the mountainside, kicking the director as he stumbled, and so badly injuring him that he has water on the knee.

A. A. DAVISON, auditor of the Selig Company, who is paying the Los Angeles studios a visit, was guest of honor at a recent dinner party given by Director Wm. Robert Daly and Fritzi Brunnette.

SID OLCOTT has never denied his Irish descent—neither has Valentine Grant. While they were working on an Irish scene in the Famous Players studio for "The Innocent Lie," a forthcoming production on the Paramount programme, the brogue was flying thick and fast. "They'll never have to tint that film green for Irish atmosphere," remarked Marguerite Clark, as she listened to the sounds that escaped over the top of the set.

PAULINE FREDERICK, the Famous Player, selected a quartet from the St. Thomas choir which was engaged to support her in the church scenes of "The Moment Before." It will be remembered that before she became a great dramatic star Miss Fredrick appeared in several musical comedies, and she has never lost her love of music.

T. N. HEFFRON, Selig director, has begun work on "The Return," a phychological drama from the pen of William E. Wing. The drama is an unusual one in three reels and features Kathlyn Williams supported by Wellington Playter, Guy Oliver, Vivian Reed and Sidney Smith.

HARRY DURANT, former magazine editor and well-known contributor to many periodicals, has at last "arrived." That is to say, he has had one of his poems read by Hugh Ford.

JAMES A. STILES is no longer engaged at the Bayshore branch of the Vitagraph Company.

OTIS HARLAN recently has been participating in the making of "The Salvation of Dan Packard," a comedy photoplay that will be among forthcoming Edison releases.

FRANCINE LARRIMORE is engaged at the Edison studios in New York in the making of "The Princess of the Poorhouse," a feature production in which she is being starred.

CONWAY TEARLE will appear in "The Girl from the East," a lavish spectacle with an oriental flavor that is being produced at the Edison studios in New York. Mabel Trunnelle is being starred with Mr. Tearle in this picture.

MISS IVA SHEPARD, who is now being starred in Gaumont's "The Haunted Manor," has an important part in "The Isle of Love," which Gaumont will release May 15. Miss Shepard gets away from her famous portrayal of "vampire" roles in this photoplay.

CARMEL MYERS, of Los Angeles, daughter of Rabbi Isadore Myers, has chosen a moving picture career and her parents have given their consent.

DEVORE PARMER.

Devore Parmer, well known in motion picture circles, got his theatrical training in support of such stars as Julia Marlowe, E. H. Sothern, E. M. Holland, Viola Allen, Robert Mantell, and others. For a long time he played Shakespearean roles exclusively, but in pictures he has done modern leads and heavies. He is particularly useful in motion picture work on account of his great strength and athletic ability, excelling as a horseman, boxer, swordsman, swimmer, and as a hunter of big game.

HENRY CARVILLE, the English actor, played a prominent part in the first Mirror Films picture and was re-engaged for a part in the third picture put out by that company featuring Nat Goodwin.

MISS ANNA LITTLE, Art Acord, Frank Borzage, and Jack Richardson, and all the rest of the members of the two companies of the "Flying A," besides the cowboy brigade, will play a prominent part in the coming rodeo being arranged by the studio forces. Miss Little can hold her own with the best of the cowpunchers.

NAT GOODWIN and a company of players from the Mirror Films studio left on May 2nd for Quebec where they will appear in the exterior scenes of the fourth Mirror picture in which Mr. Goodwin is to be featured by the Mirror company.

THOSE WHO are accustomed to seeing William Russell in virile "fighting" roles will get a glimpse of his softer side in "Soul Mates."

FR. K S. BERESFORD, who put on the Fritzi Scheff musical comedies for Charles Dillingham for four years, and who more recently has been technical director of the Mirror Films, Inc., has been chosen to direct the making of the fourth Mirror feature in which Nat Goodwin is starred.

MISS GERTRUDE MCCOY makes her first appearance as a Gaumont star in "The Isle of Love." It will be released as a Mutual Masterpiece, de Luxe Edition, May 15.

WALTER MCNAMARA, scenario editor of the Mirror Films, Inc., is responsible for another fine photoplay which has been adapted by him from a well known play as the fourth picture vehicle for Nat Goodwin.

MISS KATHLEEN BUTLER, who has been seen in a number of Gaumont productions, notably "The Secret Agent" and "The Ace of Death," has a prominent role in a forthcoming Gaumont production now being filmed at the Jacksonville, Fla., studios.

ANITA STEWART, the popular young Vitagraph star, entered her name on the roll of honor of the Motion Picture Campaign for the Actors' Fund with a check for $100, which places her in the list of personal contributors of importance among screen actors and actresses.

INTERESTING VIEWS of Charleston, S. C., are shown in Gaumont's "See America First" series, released April 26. The following week there will be remarkable pictures of Yosemite National Park.

JACK PICKFORD is at present working in a three-reel comedy drama entitled, "The Hard Way."

BILLIE REEVES AD LIB

Original Acrobatic Comedian Completes His Contract with the Lubin Co.

Billie Reeves, the acrobatic comedian, known as "the original drunk," has completed his contract with the Lubin Company and is now negotiating with a number of producers in New York, through the Amalgamated Photo Play Service. Reeves had planned to return to England where he is interested in a motion picture company of his own, but several offers received from producers in this country caused him to change his plans.

For the past two years Reeves has been with the Lubin Company and was featured with his own company in one-reel comedies. Reeves has had wide experience in comedy lines. As a youngster he went with an English circus as an acrobat. Later he was made a headliner in the London music halls and his droll, acrobatic antics won for him a big following. It was in the widely known vaudeville act, "A Night In An English Music Hall," that Reeves won his greatest fame. He created the role of the intoxicated English clubman who sat in the stage box and "assisted" the performance. Reeves played in the act all over the world and was the man who introduced it in this country. Later the part of the "drunk" was played by Charles Chaplin.

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—The following new amusement enterprises files certificates of incorporation with the Secretary of State the past week:

The Quality Corporation, New York City. To engage in a general theatrical, music hall and motion picture business; capital, $10,000. Directors, Isaac Levy, Peter I. Bernstein, William Kaufman, 261 Broadway, New York City.

Rosecourt Amusement Company, New York City. To provide for the production of dramatic, musical and other stage performances; capital, $5,000. Directors, Morris Rose, Louis Haas, Samuel W. Rose, 828 Seventh Avenue, New York City.

Piedmont Syndicate, Inc., New York City. To operate motion picture theaters; capital, $1,000. Directors, Bernard M. Wood, Hugh L. Gardner, Hewitt C. Wood, 42 Broadway, New York City.

Motion Picture Forum, New York City. Motion picture business; capital, $5,000. Directors, Jacob W. Binder, William M. Seabury, Charles R. Macauley, 220 West 42d Street, New York City.

Washington Park Sports and Amusement Club, Brooklyn, N. Y. Theatrical, motion pictures and general sports; capital, $10,000. Directors, Daniel McKetterick, Benj. Loeb, David F. Dunne, 214 West 92d Street, New York City.

S. W. & W. Amusement Company, New York City. Motion pictures; capital, $10,000. Directors, Louis Schwartz, Annie Schwartz, Joseph Wacks, 257 Second Street, New York City.

Unity Sales Corporation, Nyack, N. Y. Motion pictures; capital, $6,000. Directors, Arthur Rosenbach, Louis Shafarman, Harry G. Kosch, 218 West 42d Street, New York City.

Judicious Holding Corporation, New York City. Theatrical and motion picture business; capital, $5,000. Directors, Karl W. Kirchway, Fisher Goodhue, Theresa A. Driscoll, 54 Morningside Drive, New York City.

Associated Film Producers, Inc., Buffalo, N. Y. To manufacture and exhibit motion picture films; capital, $25,000. Directors, Frank H. Beamer, Harold B. Stroud, Ida M. Beamer, Buffalo, N. Y.

Fashion Films, Inc., New York City. Motion pictures and publishing; capital, $25,000. Directors, Edward F. Wheaton, Harry L. Griffith, A. S. Helm, Brokaw Building, New York City.

Juliet Educational Film Corporation, New York City. To engage in a general motion picture business; capital, $20,000. Directors, Stephen R. Juliet, Samuel De Kalb, Thomas R. Lukery, 67 West 52d Street, New York City.

Powell Amusement Company, Brooklyn, N. Y. Real estate construction and brokerage; capital $1,000. Directors, Lillian Lowy, Martin H. Latner, Joseph Levy, 1502 Carroll Place, Brooklyn, N. Y.

HERRICK

PICTURES IN KNOXVILLE

KNOXVILLE, Tenn. (*Special*).—Mr. G. N. Shorey, owner of the Queen, has just purchased the Gay. This puts Knoxville's two biggest and best picture houses under the same management. Mr. Shorey says that for the present there will be no radical change made. The Queen uses the Paramount Service and the Gay the Triangle. While the Gay is the larger house the Queen has been the most successful and has kept the Paramount Service since it was first inaugurated.

CHAS. E. KRUTCH.

THORNBY'S NEW THRILLER

Robert T. Thornby, having just completed at the Paragon studios the five reel production titled "Her Maternal Right" with Kitty Gordon, is making strenuous efforts to secure the proper locations and lighting effects for his next picture which promises to be of a highly sensational character, dealing with an unusual difficult social problem. The title of Mr. Thornby's next picture will be decided on in the near future.

THOS. H. INCE

TAKES PLEASURE IN ANNOUNCING TO THE TRADE THAT

CIVILIZATION

HIS TEN PART CINEMA SPECTACLE, BY

C. GARDNER SULLIVAN

MET INSTANTANEOUS SUCCESS WITH ITS PREMIERE AT THE MAJESTIC THEATRE, LOS ANGELES

ON APRIL SEVENTEENTH

IT HAS BEEN SHOWING TO A RECORD-BREAKING ASSEMBLAGE AT EACH PERFORMANCE. THOSE WHO HAVE SAT SPELLBOUND AT THE SWEET SIMPLICITY OF ITS PRELUDE, THE GRIM HORROR OF ITS WARFARE AND THE MIGHTY LESSON OF ITS CLIMAX HAVE UNEQUIVOCALLY PRONOUNCED IT TO BE THE MOST REMARKABLE GEM THE SCREEN HAS EVER KNOWN.

CIVILIZATION

WILL BE PRESENTED IN **WASHINGTON, NEW YORK** AND **CHICAGO** WITHIN THE NEXT FEW WEEKS AND THEN WILL BEGIN A MISSION THAT WILL CARRY IT TO THE FARTHERMOST PARTS OF THE EARTH.

ARNOLD PLAYS MATRIMONIAL LEAD

Edward Arnold, one of Essanay's leading men, was married April 20 to Harriet Marshall of Richmond, Virginia. The marriage was celebrated in Chicago, only the immediate relatives attending, after which a reception was given to twenty people in the Walnut room of Hotel Sherman.

CLOSING OF THE KNICKERBOCKER

The Knickerbocker Theater, which the Triangle leased last September for a year, closed as a picture theater Saturday night. Klaw & Erlanger and the Charles Frohman Company have taken a new lease for five years on it, and before it is reopened in the Fall the interior will be remodeled.

L. R. STARK JOINS METRO

L. R. Stark has accepted a position with the Rolfe Photoplays, Inc., as assistant to Harry O. Hoyt, head of the scenario staff in the Rolfe studio. Mr. Stark began his career playing comedy parts with the Kalem company, and afterward with the Vitagraph and Lubin.

GENERAL FILM

Love and Bullets (Lubin, April 29).—June Day is feature in this single-reel comedy, which was written and directed by Clay M. Greene. Miss Day is called upon to play three widely different roles, and handles them with credit. The direction and photography were good. The story tells of a young girl, whose father tries to compel her to marry according to his wishes, while the girl is in love with an impecunious young man out of a job. A fake duel is the means used by the author to straighten out the complications and bring about the usual happy ending. E.

WILLIAM CHRISTY CABANNE

Producer of

FINE ART TRIANGLE FILMS

CURRENT RELEASES

"The Absentee," featuring Robert Edeson
"The Failure," featuring John Emerson
"The Lamb," starring Douglas Fairbanks
"Daphne and the Pirate," starring Lillian Gish
"The Martyrs of the Alamo," all star cast
"Double Trouble," starring Douglas Fairbanks
"Sold for Marriage," starring Lillian Gish
"The Bouncer," starring Douglas Fairbanks

FINE ARTS STUDIO - - LOS ANGELES, CALIF.

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

HETTY NANSEN, actress, and her daughter, Miss Esther Nansen, sailed on the Scandinavian-American liner Frederick VIII, for Copenhagen, where Miss Nansen will be married to a business man.

LUCIEN MURATORE and his wife, Lina Cavalieri, sailed for Italy on the steamship Canopic, to fill an engagement in motion pictures in Rome. They will return early in the Fall.

Two Reel Features!

Quality *makes* the feature—the packed house *proves* a feature. A public weary of padded triteness is showing exhibitors feature results everywhere with

George Bronson Howard's

THE SOCIAL PIRATES

Featuring MARIN SAIS and OLLIE KIRKBY

Next Release:

"A ROGUE'S NEMESIS"

In which Mona and Mary force a clever villain to do justice to the wife whom he has cast off by means of perjured testimony. Swift-moving drama blends with a delightful comedy element.

Released Monday, May 8th

"The Social Pirates" is a Special General Film Release in Fifteen Complete Episodes—Wide-spread publicity backing.

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With GEO. KLEINE

(DAN) CRIMMINS AND (ROSA) GORE

Better on the Screen Than We Were on the Stage

NILES WELCH

FEATURE LEADS

Universal Direction LUCIUS HENDERSON

SNOW SCENES IN A BALL GOWN

In filming the first episode of "Who's Guilty," the new Pathe series to be released May 8, Anna Nilsson, who co-stars with Tom Moore, was compelled to dirt with pneumonia. Arrayed in a filmsy evening gown, with bare shoulders, arms and neck, she had to stand in the snow for over half an hour while Howell Hansel of the Arrow Corporation directed the scene.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Apr. 10	Famous	Molly Make Believe	Marguerite Clark
Apr. 13	Lasky	The Love Mask	Wallace Reid and Cleo Ridgely
Apr. 17	Famous	The Eternal Grind	Mary Pickford
Apr. 20	Famous	The Innocent Lie	Valentine Grant.
Apr. 24	Lasky	The Heart of Nora Flynn	Marie Doro
Apr. 27	Famous	The Moment Before	Pauline Frederick
May 1	Pallas	David Garrick	Dustin Farnum
May 4	Famous	The Red Widow	John Barrymore
May 8	Lasky	Maria Rosa	Geraldine Farrar
May 11	Lasky	Alien Souls	Sessue Hayakawa
May 15	Famous	The Trust	Hazel Dawn
May 18	Morosco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark.

V-L-S-E, INC.

Apr. 3	Selig	The Cycle of Fate	Bessie Eyton, Edith Johnson, and Wheeler Oakman
Apr. 3	Vitagraph	The Vital Question	Virginia Pearson and Anders Randolf
Apr. 10	Lubin	The Flames of Johannis	Nance O'Neil
Apr. 10	Essanay	Carmen	Charlie Chaplin
Apr. 10	Vitagraph	Salvation Joan	Edna May
Apr. 17	Vitagraph	Artie, the Millionaire Kid	Dorothy Kelly, Ernest Truex
Apr. 24	Vitagraph	God's Country and the Woman	Nell Shipman, George Holt, and William Duncan
Apr. 24	Essanay	The Little Shepherd of Bargain Row	Sallie Fisher, Richard Travers, and John Junior
May 1	Vitagraph	The Law Decides	Dorothy Kelly, Harry Morey, Louise Beaudet, and Bobby Connelly.
May 1	Selig	At Piney Ridge	Fritzi Brunette
May 8	Lubin	Love's Toll	Rosetta Brice and Richard Buhler
May 8	Vitagraph	Britton of the Seventh	Charles Kent, Bobby Connelly, and Eulalie Jensen
May 15	Essanay	Sherlock Holmes	William Gillette
May 15	Vitagraph	The Ordeal of Elizabeth	Lillian Walker, Donald Hall, and Evart Overton

EQUITABLE RELEASES.

Apr. 17	Shubert	The Social Highwayman	Edwin August
Apr. 17	Equitable	By Whose Hand?	Edna Wallace Hopper, Chas. J. Ross, Muriel Ostriche
Apr. 24	Paragon-World	The Closed Road	House Peters, Barbara Tennant
Apr. 24	Equitable	The Chain Invisible	Bruce McRae, Gerda Holmes
May 1	Paragon-World	The Feast of Life	Clara K. Young
May 1	Equitable-Balbon	The Twin Triangles	Jackie Saunders
May 8	World	Her Maternal Right	Kitty Gordon
May 15	World	Sudden Riches	Robert Warwick
May 22	World	Tangled Fates	Alice Brady
May 29	World	The Other Sister	Gail Kane

PATHE "GOLD ROOSTER" FEATURES

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balbon	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Biz Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balbon	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis

PATHE REGULAR RELEASES.

Apr. 8 The Girl Who Won.
Apr. 15 The Girl That Didn't Matter.

METRO PICTURES CORPORATION.

Apr. 3 The Kiss of Hate. Ethel Barrymore.
Apr. 10 The Half Million Bribe. Hamilton Revelle.
Apr. 17 Playing With Fire. Mme. Petrova.
Apr. 24 The Come-Back. Harold Lockwood and Mary Allison.
May 1 Dorian's Divorce. Lionel Barrymore.
May 8 The Snowbird. Mabel Taliaferro.
May 15 A Million a Minute. Francis X. Bushman and Beverly Bayne.
May 22. The Scarlet Woman. Mme. Petrova.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Apr. 10 John Needhams Double. Tyrone Power.
Apr. 17 The Great Problem. Violet Mersereau.
Apr. 24 The Gay Lord Waring. J. Warren Kerrigan.
May 1 The Crippled Hand. Ella Hall.
May 8 The Gilded Spider. Louise Lovely.
May 15 Elusive Isabel. Florence Lawrence.
May 22 A Son of the Immortals. J. Warren Kerrigan.

FOX FILM CORPORATION.

Apr. 3 Blue Blood and Red
Apr. 10 Slander
Apr. 17 A Modern Thelma
Apr. 24 A Man of Sorrow
May 1 Blazing Love
May 8 The Eternal Sapho
May 15 Sins of Men
May 22 Battle of Hearts

TRIANGLE FILM CORPORATION

Apr. 16 (Fine Arts) Sold for Marriage. Lillian Gish.
Apr. 16 (Ince) The Stepping Stone. Frank Keenan and Mary Boland.
Apr. 16 (Keystone) The Other Man. Roscoe Arbuckle.
Apr. 16 (Keystone) Bucking Society. Chester Conklin.
Apr. 23 (Fine Arts) Sunshine Dad. De Wolf Hopper.
Apr. 23 (Ince) Civilization's Child. William H. Thompson and Anna Lehr.
Apr. 23 (Keystone) The Snow Cure. Ford Sterling.
Apr. 23 (Keystone) A Rough Knight. "Shorty" Hamilton.
Apr. 30 (Fine Arts) The Children in the House. Norman Talmadge.
Apr. 30 (Ince) The Beggar of Cawnpore. H. B. Warner.
May 7 (Fine Arts) The Good Bad Man. Douglas Fairbanks.
May 7 (Ince) The No Good Guy. William Collier.

V. L. S. E. 1 REEL RELEASES.

VITAGRAPH FRANK DANIELS COMEDIES.

Apr. 10 Mr. Jack's Hat and the Cat
Apr. 17 Mr. Jack's Artistic Sense
Apr. 24 Mr. Jack Goes Into Business
May 1 Mr. Jack Hires a Stenographer
May 8 Mr Jack, His Dukeship
May 15 Kernel Nut, Wins a Wife
May 22 Kernel Nut, the Janitor
May 29 Kernel Nut the Footman

PRACTICE WHAT THEY PREACH

SEATTLE, Wash. (*Special*).—A number of business organizations in Seattle have joined a movement to pay ten days' salary to such of their employees as are National Guardsmen during the ten days' militia camp this summer. First to come in on this particular proposition was the V-L-S-E Seattle branch, under the auspices of Manager Tom North.

"Outside of the fact that it is a plain duty," said Manager North, "there is a distinct pleasure in agreeing to pay regular salaries for the time our men are in camp. We flatter ourselves that our big picture, 'The Battle Cry of Peace,' has done a great deal toward arousing favorable sentiment throughout the country for enlistment in defense of the flag. We would be failing very far behind practicing what we preach if we were to fail in giving all the aid possible to the cause the film advocates."

HERBERT CORTHELL WITH EDISON

Herbert Corthell, who had had a long and notable theatrical career and who only recently consented to enter the motion picture field, has joined the Edison company. His first appearance will be in "Soap," a comedy based on a novel idea, written by E. H. Griffith.

The last appearance of Mr. Corthell on the legitimate stage was in "The Road to Mandalay," a recent metropolitan musical comedy. Other players new to Edison productions also appear in "Soap," among them being Muriel Window, a danseuse, and Harry McDonough, the well-known character actor.

MARY MERSCH WITH PALLAS

Mary A. Mersch, the talented actress of both screen and stage fame, has been engaged by Pallas Pictures to appear in important characterizations on the Paramount Programme.

Although scarcely twenty years of age, Miss Mersch has already become a favorite with many patrons of the silent and spoken drama. Her first theatrical experience was gained at the Belasco Theater in Los Angeles, where she appeared in stock for two years. Following this engagement her work on the road in "The College Widow," with Clayton White and Marie Stuart in vaudeville, and in leading parts with other organizations gave her a splendid training with which to meet the demands of the photoplay. With Lasky, Selig and other prominent film producers she appeared with personal success, her latest screen portrayal being in "The Heart of Nora Flinn."

FROM FLORIDA TO FLUSHING

First of the Gaumont-Mutual contingent to break camp at the Jacksonville Winter studios are due at the Flushing plant some time in the early part of next week. The players in squads of five and six will make the trip north by water. The Flushing plant is rapidly being put in shape, so that there will be no slip up in the starting work. Alexander Gaden, Gertrude Robinson, Iva Shepard, Sydney Mason, Charles W. Travis and Henry W. Pemberton will comprise the first squad to reach Flushing. The others will follow just as soon as work on the productions in which they have been cast is completed.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Charles L. Gaskill, distinguished motion picture producer and author, is frankly spoken while accepting our invitation for comment on the views of Mr. Maurice Tourneur, recently presented in these columns. Mr. Gaskill writes: "The observations of Mr. Maurice Tourneur on the subject of what he calls the 'technical scenario' may be taken seriously by those gentlemen and ladies whom you have grouped under the label 'Near,' but be sure that the 'Reals,' who are accomplishing the genuine picture drama of to-day, and who will in good time utterly displace the myriad of unimaginative and otherwise quite commonplace 'directors' who are directly responsible for the asinine productions to be seen almost everywhere, will smile indulgently. Without dreaming that he has said such a thing, Mr. Tourneur has stated that the future of the picture drama belongs to the author, not the director. Mr. Tourneur demands that the director write the drama, but the difficulty is that the director, speaking generally, cannot write anything. Mr. Tourneur desires that the man who has the constructive ability to evolve a good tale should turn the embryo over to a man who has not the ability to do this, but who, according to Mr. Tourneur, is the only man who has the ability to turn out a 'technical scenario.' What is a novel? What is a stage play? What is a poem? What is a painting? What is anyone of these except the mere form of an idea? It can easily be imagined that Balzac and Hugo, Dickens and Thackeray would be quite willing to take their 'ideas' to the man with the type, and, for a detestibly insignificant sum of money, turn it over to the hack 'novelist' to 'turn out' a novel. That is precisely what Mr. Tourneur desires.

Not Merely a Plot—

"The novel of our master novelist," continues Mr. Gaskill, "is not merely a plot slung together by words. This plot is nothing more or less than an ideal machinery—a track so to speak, upon which the ultimate of character is evolved. The plot is subsidiary. The treatment is everything. Who could have taken the plot of 'Coperperfield' and evolved Micawber except the creator of the plot? Could this have been accomplished by the 'hack' writer in the publisher's office? Take a most specific example, that of 'Enoch Arden.' Some years ago I saw a wonderful picture of this subject made in two reels by Mr. Griffith. Recently I saw a very fine picture of the same subject extended to five reels. It is to the credit of Mr. Griffith and the able director who made the longer picture that they produced *not* the plot, *not* themselves, but Tennyson. It would have been utterly impossible for either of these two directors to evolve so wonderful a picture from the 'five hundred to one thousand words—no more,' of a 'plot' maker such as Mr. Tourneur wants; and, observe carefully, there isn't a thousand directors in the entire world who could have done half so well as Mr. Griffith and Mr. Cabanne even with Tennyson for inspiration.

No Mystery—

"If there is any mystery about the form of a picture drama it has never presented itself to me, nor to anyone who is competent to think consecutively and logically enough to write a picture story. The great fault of the picture to-day is the brutish and silly treatment given good stories by very bad directors. I have seen this Winter at least two dozen splendid novels reduced to rags and tatters by these 'trained entities' and trained directors. I know several 'gifted' writers of novels who have shrieked at the suggestion that their books be turned over to the 'entity' to do with as he liked, and be undone by the director as he likes. And, the whole matter reduced to its last equation, the time is at hand when the author is to take charge of the manner and method of the direction of his picturepiay regardless of the strange notions of some directors and 'trained entities.'" Any one else wish to enter the lists "for" or "against?" This Department welcomes a free discussion of the writing and the directory branches of the photoplay art.

Troubles and Trials—

"Three months ago I submitted a synopsis of mine to the ——— Amusement Company, learning that this company would consider synopsis. A month later, not receiving any word from this concern relative to the script, I called their attention to same and received their reply that they were holding my tale for consideration. On April 5th, I again reminded them of my effort, to which they replied that they had returned my synopsis and that if I had not received it that it must have been lost in the mails. When sending out the script, I enclosed a return envelope with my name and address clearly typewritten on it, I am somewhat at a loss as to whether or not I can believe this. Is this company reliable?" The way for an author to circumvent any possible developments in a case of this kind is to notify the company that the synopsis has been withdrawn, recopied and submitted to another concern.

Small Casts—

The trouble with many beginners in photoplay writing is they utilize too large a cast. Characters are introduced hither and yon which only lead to confusion and a lack of clarity. Not only this but a lot of minor characters are lugged in at every opportunity until the screen, were the plot produced as written, would be crowded to capacity. Use a small cast of principals in your motion picture story, the fewer, we sometimes think, the better. In the Selig V. L. S. E. production, "Into the Primitive," but three principals are utilized, two men and a woman, yet this production is five reels in length and very strong. Of course, this is an exceptional case but a dozen principals is a cast plenty large enough for the average production. Naming of the characters is also an art. Many beginners are unable to get away from the usual names of Johnson, Smith, Jones, etc. The art is to fit a trite name to a character, a name that will in some indefinable manner strikingly present the individual characteristics. It is a little thing, it is true, but it is the little things which finally reach undue importance in the aggregate.

Picturepiay Titles—

What have you named your cherished script? A lot of titles are ready for the junk pile. Threads, Paths, Roads, Destiny, and many Biblical quotations are now of few days and full of trouble. Photoplay titles are important, for the right kind of a title will aid in exploiting and selling a film. Titles should not be too long, should be comprehensive, and yet not give the plot-germ of the story away. Titles should be attractive, strong and appealing. Titles for comedies should be snappy and suggestive of a laugh. Too many tragic titles are wished on comedy and too many titles of comedy atmosphere are wished on dramas. Due care should be taken in the selection of picturepiay titles.

The Usual Ending—

"They embrace and then the picture fades." Ever write it that way? Certainly you have written it in that manner and so has every one else. The correct and proper thing to do is to write the action in another way. The unusual ending is an ending devoutly to be wished in Movieville. To put it mildly there is too much of the embrace and the handclasp, and the final kiss in movie endings, and a change is certainly desirable. Let us have it!

HECTOR TURNS THE TABLES

Hector Turnbull, formerly dramatic critic of the *New York Tribune* and now a member of the photo-dramatic staff of the Jesse L. Lasky Feature Play Company, arrived in New York recently after an absence of a year. In the twelve months he has been at the Lasky studios Mr. Turnbull has written what is said to be the most sensational five-reel feature ever produced: Cecil B. De Mille's production of Fannie Ward in "The Cheat." He also wrote "Temptation" for Geraldine Farrar, and "The Heart of Nora Flynn," in which Marie Doro makes her debut as a Lasky star, and other photoplays. That the old order of transforming stage successes into motion pictures is giving way to the adaptation of screen successes to the stage is proved by the fact that while in New York Mr. Turnbull completed arrangements for the dramatization in spoken form of "The Cheat," and also "The Heart of Nora Flynn."

Selig

COMEDY!

Comedy—real, 100-proof, unadulterated comedy—by any other name would smell as sweet!

Just because a film is labeled "comedy" is no criterion that it *is* comedy.

Many, many times it is tragedy!

Some comedies, in this day and age, consist, of three reels of stuffing, and two reels of merriment.

In other words, the long-suffering, "Fan" must sit through two or three thousand feet of film to gain a dime's worth of laughter.

The wall-paper hanger, the floor-walker the motorcycle "Cop," and the Irishman, with Virginia Creeper glued to his chin, are no longer funny.

They are just *endured*.

They are *suffered* in hope that something funny will occur!

The Selig Company, in its bang-up policy to put the tabasco into shorter-length productions, is now releasing comedies with *reel* plots and *real* action!

"*The Hard Way*," featuring Jack Pickford, and "*A Boarding House Ham*," are 32nd degree comedies heaped high with gurgles, giggles and glee!

Book 'em *now* through General Film Service.

THE SELIG-TRIBUNE

The World's Greatest News Film

S

THE GOLDEN RULE

Do Unto Retired Actors and Actresses as They Have Done Unto You

Actors are the pivot of the motion picture business—instruments of public entertainment—they soothe the distressed and make life brighter.

It's Art—their art—and art is a hard master. Many are successful in youth and many have no energy left to provide for their own old age. The pathos of the sick and helpless—our own sick and helpless—should force us to help—we of the film world must—each of us do our share to help—and then the big-hearted American public will open its purse-strings

The Public Will Help, But We Must Set the Good Example. Charity Begins at Home and This is the Worthiest American Charity

Exhibitors and Theatre Owners:

Have you agreed to give 10% or more of the gross on National Motion Picture Tribute Day—May 15th?—Hundreds have responded saying YES heartily—but we need thousands. Will you contribute 10% or more to endow the Actors' Fund and home? Please write or wire now!

SAMUEL GOLDFISH, Chairman Executive Committee, 30 East 42nd Street, New York

Checks or P. O. M. O. payable to Motion Picture Campaign Actors' Fund, J. Stuart Blackton, Treas., Locus, Ave., Brooklyn, New York

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